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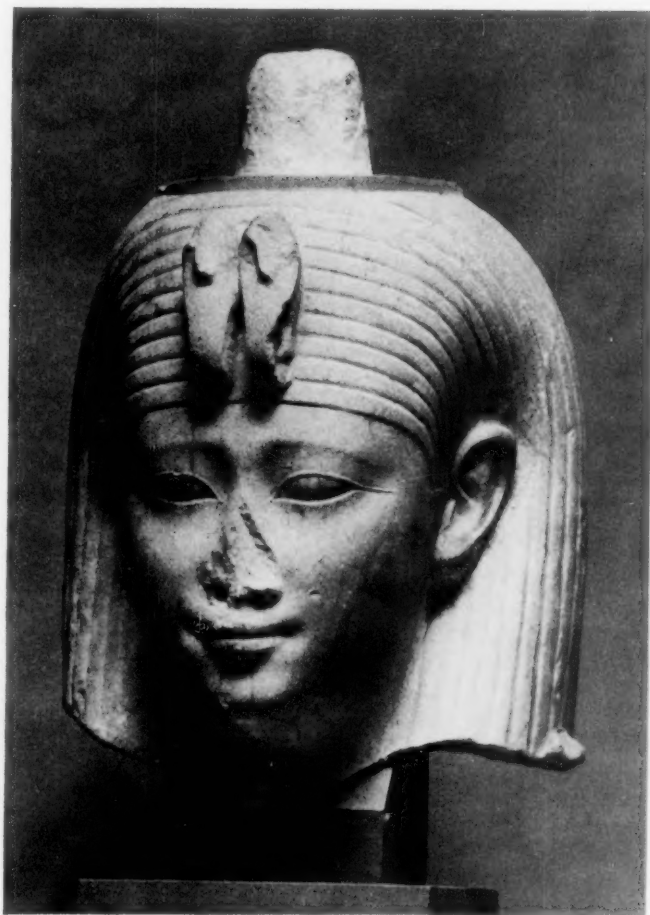
PRICE TWENTY CENTS

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXXIII

NEW YORK, NOVEMBER, 1938

NUMBER 11



HEAD OF A PTOLEMAIC QUEEN

NOVEMBER ISSUE IN TWO SECTIONS—SECTION I

BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART

NOVEMBER, 1938

VOLUME XXXIII, NUMBER II

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THE METROPOLITAN MUSEUM OF ART

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.; Winifred E. Howe, Editor.

Sent to all Members of the Museum without charge; to others upon receipt of the subscription price, two dollars a year, single copies twenty cents. Copies are for sale and subscriptions are taken at the Information Desk. Mail orders should be addressed to the Secretary of the Museum.

Entered as Second Class Matter June 3, 1927, at the Post Office, New York, N. Y., under Act of August 24, 1912.

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IN MEMORIAM  
HOWARD MANSFIELD

At the meeting of the Board of Trustees of The Metropolitan Museum of Art held on October 17, 1938, the following minute was adopted:

The Trustees of The Metropolitan Museum of Art desire to record their sense of the loss the Museum has sustained through the death of Howard Mansfield on August 14, 1938.

Mr. Mansfield was elected a Trustee in 1909 and served actively during the entire period of his trusteeship, not only as a member of many committees but as Treasurer from 1909 to 1929. In 1936 he was elected a Benefactor of the Museum.

Widely known and esteemed as an amateur of the fine arts and as a collector of rare appreciation and knowledge in the fields of oriental art and of prints, Mr. Mansfield gave generously of his knowledge and wisdom in the development of the Museum departments devoted to these subjects. His collection of Japanese art, one of the greatest private collections ever formed in this country, came into the possession of the Museum in 1936 through his generous gift and through purchase, notably increasing the importance of the Department of Far Eastern Art. Distinguished in his profession as a lawyer, he also gave liberally of his abilities to the solution of the problems of Museum administration.

The charm of his personality and his wide cultivation made him welcome in all his associations and endeared him to all his associates. His memory and his service will ever have special significance in the history of the Museum.

AN EXHIBITION OF  
AUGUSTAN ART

In celebration of the bimillennium of the birth of Augustus the Museum is planning to hold an exhibition of Augustan art in Gallery D 6 from December 28, 1938, through February 19, 1939, with a private view for Members of the Museum on Tues-

day afternoon, December 27. The exhibition will contain both casts and originals—casts selected from the "Mostra Augustea" in Rome, originals from the Louvre, the National Museum in Naples, and American collections, both private and public, including our own. Besides sculpture, architecture, and painting, we plan to show Augustan masterpieces of the "minor" arts—pottery, glass, silverware, stucco and terracotta reliefs, bronzes, coins, and gems. Since the material is copious and our space limited, stress will be laid on the artistic rather than the historical side. It is hoped to present to the American public a comprehensive picture of the many-sidedness and high quality of Augustan art.

H. E. WINLOCK.

### THE CHRISTMAS STORY IN ART

The widespread interest aroused last year by the exhibition *The Christmas Story in Art* has encouraged the Museum to hold such an exhibition again this year. Within the narrow limits of Gallery E 15, a similar group of objects relating to Christmastide will be shown from December 17 through January 1.

As those who saw our first exhibition know, the Museum is fortunate in possessing outstanding works of art depicting the events of Christmas. For instance, among the paintings to be shown are Fra Angelico's heart-warming version of the Nativity; Mantegna's brilliant Adoration of the Shepherds, and other versions of the same theme by Gerard David and El Greco; the austere Adoration of the Magi from Giotto's workshop, and varied interpretations of this subject by Bosch, Massys, and Tiepolo. The visitor will also see prints which do honor to the Christmas story, the works of such assured masters as Schongauer, Dürer, and Lucas of Leyden.

The central feature of the exhibition will once more be the Nativity group sculptured in terracotta in the workshop of Antonio Rossellino, which is much admired because of its warmly human treatment of the sacred subject. Also of great interest are the Nativity in glazed terracotta by Andrea della Robbia and the relief in limestone of

the Adoration of the Shepherds, carved with a loving hand by some anonymous Burgundian master of the late Middle Ages.

In addition to these objects from the Museum's collections, we shall have the privilege of showing Sassetta's delightful painting of the Magi on the way to Bethlehem, lent for the period of this exhibition by Maitland F. Griggs.

Gallery E 15 thus becomes for a time a veritable treasure house in which some of our choicest possessions are displayed together. May not this little exhibition, so thoroughly in the spirit of the season, be considered in the nature of a Christmas greeting from the Museum to its friends?

### THE OWL IN SHANG AND CHOU BRONZES

It has been said that the current exhibition of Chinese bronzes<sup>1</sup> offers a golden opportunity for students and so it does, but so brief a time will it last that the painstaking archaeologist is forced to work quickly, like an ornithologist coming upon a flight of migratory birds. If we had time, most of the problems which beset us might well be solved here. As it is, many things become clearer—the objects begin to assemble in groups and we get stronger intimations of their meaning.

There is no decisive line between Shang and Early Chou. We know that, but certain characteristics in addition, and sometimes in contradiction, to Dr. Karlgren's analysis<sup>2</sup> appear. There is a general agreement that such a vessel as Alfred F. Pillsbury's canister (no. 1 in the exhibition) is Shang; and if we take it as a standard, then we can group together the pieces which are done in sunk relief and perhaps always intended for inlay. In these the delineation is usually very sharp, very refined, almost delicate. Further than that the material is compara-

<sup>1</sup> The exhibition was opened to the public in Gallery D 6 on October 19 and will continue through November 27. See the BULLETIN for October.

<sup>2</sup> B. Karlgren, "Yin and Chou in Chinese Bronzes," *The Museum of Far Eastern Antiquities, Stockholm, Bulletin No. 8* (1936). For a summary of Karlgren's analysis see the catalogue of the present exhibition.

tively light, and the composition of the bronzes is such that they tend to develop a uniform, brilliant green patina. The bronzes from An Yang are less patinated and slightly heavier in composition than the others; and a number of the An Yang group have a lot of the inlay intact. It is black and looks like lacquer. In some of the An Yang bronzes the surfaces are flat, with inlay outlining the monster masks and main details of design; in others the monster masks rise, first a little and then boldly, in relief.

The second main type called Shang is

forerunners. But if we look carefully among the bronzes which most of us feel are Shang, we find several types besides the two already mentioned.

A third type consists of bronzes of simple shapes with almost no decoration—for example, the tripod wine vessel of the Tuan Fang altar set (no. 88) and Horatio Seymour Rubens's similar tripod (no. 30). These are very simple in form and have as decoration only very simple but very naturalistic buffalo heads on the handle; and these buffalo heads are close to the head of



OWL ON CANISTER NO. 2



OWL ON WINE BEAKER NO. 53

done in low relief without incisions for inlay. There is no reason why the two techniques should not be contemporaneous, possibly developed in different places; but the bronzes in this raised technique persist in looking more like the result of an accomplished ease than primitive eagerness, although the design is simpler and it is surely easier to cast this way. As a possible development of this type, there is another little group—including Mrs. Otto H. Kahn's wine vessel (no. 8), a small wine vessel (no. 7) from an anonymous lender, and the Cleveland Museum's large new beaker (no. 98)—the bronzes of which have many of Dr. Karlgren's Shang characteristics. These are all done in low but very elegant relief. They are light. They have the general patination of the Shang pieces, and I think they belong to Shang.

It is with these two types that we start our chronology of Chinese bronzes, but both—especially the first type—are so highly developed that one must presuppose a long evolution. So far, however, very little or nothing has been worked out about the

the Fogg Museum's buffalo-shaped wine vessel (no. 90). Is it not possible that these pieces and others like them are much earlier than we have thought and should really be placed among the forerunners which we are seeking? From the head of the Fogg Museum's buffalo there is only a slight progression to the buffalo head and the eerie genii of Alfred F. Pillsbury's shaft ornament (no. 72).<sup>3</sup> But in the shaft ornament, where the buffalo is laid out like a skinned animal behind the head, the body is rather more richly delineated and stands between simple naturalism and decoration. The buffaloes on the handle of the Boston Museum's great wine vessel (no. 89) are still naturalistic but much bolder, and their nostrils are becoming puffy. Like them are Mr. Pillsbury's two ornaments in the shape of buffalo heads (no. 77). And still another buffalo is pertinent, again Mr. Pillsbury's. This is the reclining buffalo

<sup>3</sup> The dragon on the neck of the Fogg Museum's buffalo is identical with the dragons on the chariot fitting from the William Rockhill Nelson Gallery of Art (Kansas City).



(no. 146) which we date Middle Chou. The head is smaller, but the great difference is that the body is encrusted with decorated relief following somewhat the conformation of the animal. This ornament is similar in character to that of the Metropolitan Museum's steaming vessel (no. 141) and not far from that of the pole end (no. 144) from Kansas City. Thus, if we trace the buffaloes through from the pieces I believe to be very early, we have an illuminating sequence.

To return to the Shang period and possible early bronzes, there is a fourth type.



OWL ON WINE VESSEL NO. 110

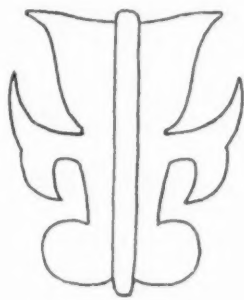
This consists of simple shapes, usually with a single band of decoration so lightly incised as to be practically graffito. The upper part of Mr. Rubens's heater (no. 59) is an example. Sometimes the type has an all-over decoration, and curiously enough Mrs. Christian R. Holmes's lovely bird libation cup (no. 11) illustrates it. Perhaps we have not put the bronzes of this group early enough. Perhaps they belong among the forerunners.

And there is a fifth type. Again the shapes are simple, and the designs carried out in linear relief. Such is the libation cup of the Tuan Fang altar set (no. 88) and Mr. Rubens's libation cup (no. 32); also the three little wine cups of the Tuan Fang altar. This lot is somewhat ineffectual, and there are not very many—possibly the makers themselves were experimenting.

The last three types we offer for consideration; and while we make the suggestion that they are early, we put it as an open question.

Once we agree that the first two types are

Shang, Shang at its greatest glory, the progression to Early Chou without any dividing line is simple. The emphasis in one type is on developing raised modeling (the peak is the Boston Museum's wine vessel [no. 89] with buffalo monster masks) and apparently on increasing the weight of the bronze. This is the favored type. In the sunk-relief type the dividing ridges are sharper, and the whole design is more fussy. One group of three—Mrs. Holmes's wine vessel (no. 108) and canister (no. 107) and Mr. Pillsbury's wine beaker (no. 99)—must have been made



OWL ON FOOD VESSEL NO. 56

in the same workshop. In the same technique are the Boston Museum's food vessel with tail-raising birds (no. 113) and the University Museum's (Philadelphia) wine cup (no. 127), which is unique in its color. The latter has frankly been questioned as possibly Sung, but now appears to be undoubtedly Early Chou. This type is comparatively light in weight.

The meaning of the decoration of these vessels is not yet entirely understood. We have suggestions. The wind was a deity and was represented on the oracle bones as a bird. The dragon still persists in Chinese art with many associations, one of the chief of which is water—water in rushing streams, water in mists, water in clouds; and a dragon king presides over many pools and springs in China today—perhaps he was in early times a rain god. Dr. Hentze is the leader into the fantastic realms of early symbolism.<sup>4</sup> It was he who first interpreted so much of the mysterious pantheon of the

<sup>4</sup> C. Hentze, *Mythes et Symboles lunaires* (Antwerp, 1932).

Wu tombs as moon worship and who pointed a likeness in representation all the way from the Mediterranean to Central America and thus led the way to an understanding of Chinese bronzes. The thing which has permeated all Chinese thinking is not unlike a poetic version of our simpler primers of biology and evolution. It is the circle of perfection, the *t'ai chi*, divided into two component parts. These are the *yang* and the *yin*, sun and moon, light and darkness, male and female—a philosophy of opposites, but opposites which together are perfection. And while we do not understand it clearly, this is the underlying motive of the decoration of the bronzes.

Dr. Creel describes the decoration of a Shang wine beaker as follows: "A typical *ku* is decorated with *t'ao-t'ieh* of which the halves become dragons, cicadas, snakes or worms, and the thunder and cloud patterns. It would not be difficult to interpret every element in this design as figuring in religious or magical rites designed to secure good crops. The *t'ao-t'ieh* is perhaps intended to represent an ox, and cattle were important food animals and were used to sacrifice to the gods. We know how important rain was to the Shang people, from the fact that the bone inscriptions record many prayers for it; the meaning of the thunder and cloud symbols is obvious. We find a dragon deity on the oracle bones, and the dragon in later times has always been closely associated with clouds and often figures as the maker of rain. The dragon is said sometimes to take on the form of a water-snake. This leaves only the cicada; the noise made by this insect is heard continually during the summer in north China, making it a very apt symbol of the time when the crops are maturing. If we take all these things together it appears that such a vessel would have had special virtues as an adjunct of ceremonies designed to aid the securing of an abundant harvest. Whether this interpretation of these designs be the correct one it is impossible to say, but at least it gives some idea of what their significance may have been."<sup>5</sup>

The monster mask, or *t'ao t'ieh*, is the sa-

<sup>5</sup> H. G. Creel, *The Birth of China* (New York, 1937), p. 117.

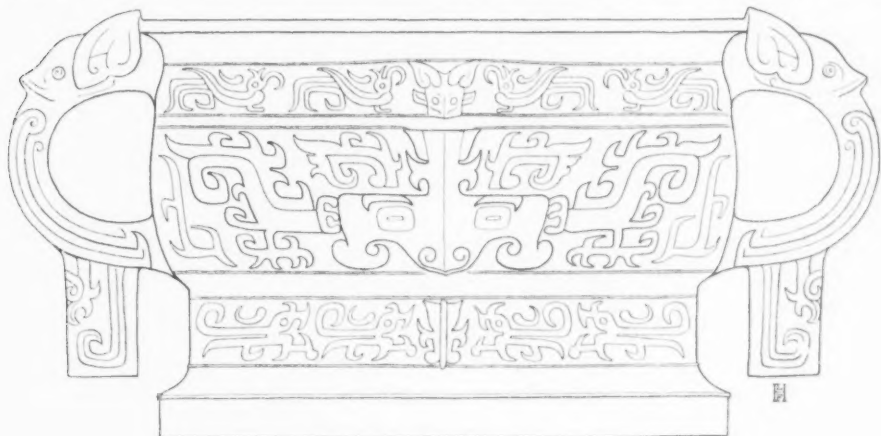
lient feature of many Shang and of many later bronzes. At first glance it is simply an elaborately conventionalized animal head. Look closer and you find it is an intricate composite of animal and bird forms. Cover it to the bridge of the nose, as Dr. Creel suggests, and immediately the half that is exposed appears as a form of dragon presented in profile. Forget the commanding eye, and the dragon's tail becomes a rampant bird and the foreparts of the dragon themselves become the trailing plumes of the bird. The dragon's horn can be seen as a plume of the bird, and it can be seen as a thing in itself—a small dragon, a serpent, or a worm. Out of this exhibition emerges another persistent manifestation—that of the owl.<sup>6</sup> Mrs. William H. Moore's canister (no. 2) and Mr. Pillsbury's wine vessel (no. 3) gave the first clue, and from these we have discovered the owl commanding almost every monster mask. On Mrs. Moore's canister a standing owl with wings outspread takes the place of the usual monster mask. It is a comparatively realistic owl, yet it follows the outline of a monster mask. Look first at the owl and then at any monster mask, for instance Mrs. Holmes's wine beaker (no. 53). What do you find? You find that the central part of the monster mask, the nostrils, the nose, the eyes, and the definition of the middle forehead are a contracted and formalized outline of Mrs. Moore's owl, a standing owl with wings outspread. Wonderful! Then look at Mr. Pillsbury's wine vessel (no. 110) and finally at the central motive in the lower band of decoration on Mr. Pillsbury's food vessel (no. 56). Here you have the evolution of the owl from near naturalism to extreme conventionalization. Go farther and look at Mr. Pillsbury's two food vessels (nos. 56, 344), and you will see that the central part is the owl and that the rears of the dragons, the rampant birds, dissolve into the spread pinions of a mighty bird in flight. So now the monster mask as a whole becomes what we have already seen in its divided halves, a dragon and a bird. Dr. Hentze, who suggested a cicada for the

<sup>6</sup> The drawings that illustrate the evolution of the owl in this article, as the drawings of shapes and motives in the exhibition catalogue, are by Lindsley F. Hall.

central part, will be the first to be delighted. It is interesting to note that in the center of the top band of Mr. Pillsbury's food vessel (no. 56) appears a simple animal head with birds facing it on either side, and that in the center of the lower band appears, so formalized that we have never recognized it, the outline of Mrs. Moore's canister owl—and the owl has facing it dragons. They are the perfect combination of the central part broken into its component parts. On each handle is a monster head apparently devouring a bird. The vessel then tolls forth a

group and distinctly worried to find that the tripod heating vessels of the type *ting* are almost all on the border line. Does this mean that as early as the Chou dynasty certain forms of vessels fell out of fashion? Dr. Karlgren makes sweeping assertions about the line between Early and Middle Chou. Is it not possible that there was a greater difference between Shang and Early Chou than we can yet disentangle?

Middle Chou (946—about 770 B.C.) is comparatively easy. Dr. Karlgren has segregated a distinct class of vessels of definite



FOOD VESSEL NO. 56 SHOWING MONSTER MASK AND  
CONVENTIONALIZED OWL MOTIVE

preachment of *yang* and *yin*, the sun and the moon, light devouring dark.

There is more than one kind of monster mask, the monster mask with buffalo horns, the monster mask with ram's horns, the monster mask with stag's horns, the monster mask with tiger's ears, and more than one kind of bird. There are owls, first of all owls; but there are also short-tailed birds, long-tailed birds, birds with upright tails, and they have a variation of meaning which we do not yet comprehend.

Many questions present themselves as a result of the present exhibition. We have grouped similar types carefully; and while it appears that there is no dividing line between Shang (1766–1122 B.C.) and Early Chou (1122–947 B.C.) bronzes, we are somewhat surprised to find all the slim wine beakers of the type *ku* falling into the Shang

shapes and regular decoration, scales and decorative bands. We suggest that the marvelous animals be added to it and are pretty sure that they belong.

Late Chou (770–256 B.C.), or "Huai" or "Warring States" and "Spring and Autumn Annals," is not so clear. There are at least two styles—the complicated rhythms of the Huai Valley, which carry through with variations to the Han period (206 B.C.–A.D. 220), and opposed to them a style of utmost simplicity and morning-lark sincerity, for which we have the marvelous Ch'ang Sha finds as examples. They are landmarks, as Mr. Hollis points out in writing of the lacquered birds recently acquired by The Cleveland Museum.<sup>7</sup> A gold plaque from

<sup>7</sup> H. C. Hollis, "Cranes and Serpents," *The Bulletin of The Cleveland Museum of Art*, Oct., 1938, pp. 147 ff.

Hsia-Chang Hsien, in Honan, is suggested as dating as early as 575 B.C. There are the Piao bells dated 550 B.C. and the vessel from The University Museum, which can be certainly dated prior to the third century B.C. There are these, and there are the vessels made for the Marquis of Ch'i in the Metropolitan Museum's collection, but these are not enough to give us any clear picture of events. We are happy to have a number of glorious examples of the Huai Valley style and triumphant to present a small but incredibly revealing group from Ch'ang Sha, lent to the Museum by John Hadley Cox; and the Ch'ang Sha group is the thing which gives us pause in our analysis. It is fresh and lovely, scarcely touched by the complications of the Huai style. The few we show have relation to the birds in Cleveland and to the crane's head (no. 164) from Kansas City which we have called Late Chou. But the group is new. We do not yet know what it means.

These are some of the problems that beset us. They are exciting, and the exhibition is fruitful; but like the ornithologist we wish the birds would stay longer to let us observe more closely and think more deeply.

ALAN PRIEST.

## RECENT GIFTS: EGYPTIAN, ROMAN, AND NEAR EASTERN

The collections of the Museum in three departments have been increased recently by gifts either from John D. Rockefeller, Jr., or from Mrs. Rockefeller. The following paragraphs describe these gifts, which will be shown for a month in the Room of Recent Accessions.

### A PTOLEMAIC QUEEN

During the Saite period in Egypt (about 700–300 B.C.) two schools of sculpture were active. In one the conservative traditions of idealized portraiture were carried on with very little change. The other school developed a style which introduced a markedly realistic treatment of the human features and produced true portraits.

It is unfortunate that the sculptors of the Ptolemaic period (332–30 B.C.) followed the

traditional style and made no attempt at realistic portraiture. To judge by the troubled history of the three centuries of their rule, the Ptolemies and their queens, the Berenices, Arsinoes, and Cleopatras, would have been good subjects for the realistic sculptor; and contemporary coins, whose dies were presumably cut by Greek engravers, leave no doubt that the appearance of many of these foreign rulers of Egypt was decidedly individualistic. However, the Egyptian artists who were called upon to make the statues of the kings and queens had been brought up in the school which regarded all royalty as ideally beautiful. The statues rarely show anything of the strong traits of character which the rulers must have possessed. But though smooth, rounded features and a pleasing smile were invariably in demand, a high degree of craftsmanship existed in most of the workshops, and many statues of the Ptolemaic school are unexcelled in the quality of their modeling and in the beauty of their finish.

Mrs. Rockefeller has recently presented to the Museum the head of such a statue of a Ptolemaic queen (illustrated on the cover).<sup>1</sup> It is cut from white marble and is about one third life-size. The crown is unfortunately missing and the nose has been broken away, but excellence of workmanship and fineness of detail make it an outstanding example of the conventionalized style of sculpture maintained during the Ptolemaic period.

AMBROSE LANSING.

### TWO ROMAN GLAZED AMPHORAE

In two previous articles in the BULLETIN<sup>2</sup> we have described our collection of blue, green, and brown glazed pottery, dating from the Hellenistic and Roman imperial periods. Of this handsome, brightly colored, and comparatively rare ware, which forms so strong a contrast to other, soberer Greek and Roman vases, we have an exceptionally good representation. Important pieces have been acquired by purchase, through the Fletcher and Havemeyer bequests, and as

<sup>1</sup> Acc. no. 38.10. H. 4<sup>3</sup>/<sub>4</sub> in.

<sup>2</sup> Vol. XI (1916), pp. 64 ff.; vol. XIX (1924), pp. 94 f.

gifts from J. P. Morgan and Mrs. George D. Pratt.

Two amphorae<sup>3</sup>—among the best and most complete extant—have now come to us as a gift from Mr. Rockefeller. One (fig. 1) is closely related to a vase we already had, an amphora purchased by the Museum in 1924; for it is decorated with reliefs made from the same molds — on one side Eros

was yellowish and sandy; and they were wheel-thrown, with molded reliefs separately applied, low-fired, and glazed outside and in, having evidently been intended to hold liquids. The taller amphora (fig. 1) was stacked in the kiln upside down; for there are blobs of glaze on the rim of the mouth. The smaller one (fig. 2) was fired right side up; for the glaze ran down in heavy drips



FIGS. 1, 2. GLAZED AMPHORAE, I CENTURY B.C.—III CENTURY A.D.

wrestling with a serpent, Eros holding a bow, and a grasshopper; on the other, a figure with a cornucopia, Eros playing the lyre, and a seated woman. Female heads and circular bosses are introduced at the handles; on the body are grooves and rope patterns, scratched in the clay while it was still leather-hard. The other amphora has similar grooves and bosses, but the only figured reliefs are at the handles — the upper part of an Eros, four times repeated.

The technique of both vases can be deduced from their present state. The clay

<sup>3</sup> Acc. nos. 38.84.3, 4. H., respectively, 16 $\frac{1}{16}$  in., 15 $\frac{1}{4}$  in. Said to have been found at Homs, Syria.

and cemented the jar to the floor, so that the glaze had to be chipped away to release the vase — which explains the chewed appearance of the foot. Another vase was stacked on top of it, as the stilt marks on its mouth indicate. The glaze on the taller amphora is green, now much disintegrated; that on the other is bright peacock blue, in good condition. But that the two glazes are basically the same is indicated by the fact that on such vases the color sometimes varies from blue to green, as, for instance, on another vase in our collection (acc. no. 23.228). Moreover, chemical analyses show that the glazes are identical, that is, that both are a transparent sodium alkaline



glaze with copper oxide added for the color. The green is therefore not a lead glaze, as has frequently been asserted, but an alkaline glaze.<sup>4</sup> The two shades are due merely to different weathering.

The origin and date of this ware have been much discussed. It has been found in many different localities — Syria, Cilicia, Cyprus, Thrace, southern Russia, Italy, France, Hungary, etc.<sup>5</sup> Recently many pieces have turned up in excavations in Seleucia<sup>6</sup> and Doura-Europos.<sup>7</sup> The theory is now gaining ground that the Parthians perhaps originated the ware and transmitted it to other peoples. Indeed there can be no doubt that the ware was evolved somewhere in the East; for in both Egypt and Mesopotamia blue alkaline glazes have a long history, whereas in classical lands during the earlier periods they only appear sporadically under the direct influence of the Orient. But since in Hellenistic and Roman times intercommunications in the East were easy and constant, there is no reason why this glazed ware, once it was originated, could not have been made in various places. That it was produced also by people of pure Greek-Roman culture is conclusively shown by the classical motives in the decorations. The reliefs on our two new amphorae, for instance, are all taken from the familiar Greek-Roman repertoire.

With regard to the chronology it is difficult as yet to date any one piece precisely. But we know definitely that the ware began

not later than the first century B.C.; for a silver ring-handled cup similar to terracotta ones in this ware was found in Caesar's entrenchments at Alesia (52 B.C.) and similar ring-handled cups occur in Arretine ware of the first century B.C. Moreover, examples of the ware have been found at Doura, which are datable about 50 B.C. It is even possible that it began as early as the second or third century B.C.<sup>8</sup> And we have evidence that it continued at least until the third century A.D.; for it "dominates in Doura until the end of the city" (soon after A.D. 256) and is even found "in later places which existed longer than Doura."<sup>9</sup> The twelfth- and thirteenth-century Rakka ware carried on the technical tradition, though by that time, of course, classical motives were no longer in use.

GISELA M. A. RICHTER.

#### NEAR EASTERN CERAMICS AND TEXTILES

The Mesopotamian town of Rakka on the Euphrates is known to have been an important early center of pottery-making, especially during the twelfth and thirteenth centuries. Rakka pottery is closely related in style to that of Syria, which is easily explained, both by the geographical position of the town, only a hundred miles east of Aleppo and on the principal trade routes between Baghdad and the Syrian cities, and by the fact that it was under the same political rule at this period as Syria and Egypt.

Most examples of Rakka pottery are of a sandy, whitish earthenware with a thick transparent glaze, either green, green-blue ranging from light turquoise to deep peacock, or colorless with a slightly greenish tone where it is thick. The objects are principally jars, large and small, vases of the albarello type, jugs, bowls, and lamps. Some of the green-blue vessels are plain, others are decorated in the dark brown luster peculiar to Rakka or in black under the glaze. One

<sup>4</sup> A recent analysis made for Yale University by A. Benedetti-Pichler of glazed fragments from Doura-Europos bears out the correctness of N. C. Debevoise's statement in *Parthian Pottery from Seleucia on the Tigris* (Ann Arbor, 1934), p. 34: "It is evident from the analyses that a good green can be produced without a lead glaze and that previous conceptions of green resulting from a predominance of lead, and turquoise blue from the predominance of an alkali are incorrect." Where the color is more definitely green or yellow-green iron has been introduced. I wish here to thank Maude Robinson for kind help in determining the technique of these vases.

<sup>5</sup> Cf., for instance, the provenances of this ware in the British Museum, H. B. Walters, *Catalogue of Roman Pottery* (London, 1908), K1-77.

<sup>6</sup> Debevoise, *op. cit.*, pp. 12 ff.

<sup>7</sup> C. Hopkins in *Excavations at Dura-Europos . . . : Preliminary Report of Second Season of Work, 1928-1929*, edited by P. V. C. Baur and M. I. Rostovtzeff (New Haven, 1931), pp. 31 ff.

<sup>8</sup> Cf. A. Strelkoff, *Archäologischer Anzeiger*, 1935, cols. 58 ff.

<sup>9</sup> I owe the information about the pottery from Doura to the kindness of Professor Rostovtzeff; also the reference to Strelkoff's article. For further chronological evidence cf. the article on this ware by R. Zahn, *Amtliche Berichte aus den kgl. Kunstsammlungen*, vol. xxxv (1913-1914), cols. 283 ff., which laid the foundation for all subsequent studies.

variety with the colorless glaze was painted in combinations of black, cobalt blue, dark green, and brown; others in the brown luster, alone or with cobalt blue. Sometimes the ornament is in relief, especially on the large jars. The most usual decorative motives are arabesques, palmettes, long nar-

large and handsome pieces and add definitely to the importance of our collection of Near Eastern ceramics. Two of them are very similar, having the inverted pear shape usual to their type, with relief decoration under a rich turquoise blue glaze. The designs on both consist of bold arabesque



FIG. 3. JAR, MESOPOTAMIAN (RAKKA), XII CENTURY

row branches, inscriptions in Kūfic and Naskhī, and interlaced bands, but human beings, dragons, horses, camels, and birds were occasionally used. A characteristic silvery or golden iridescence is prevalent on the glaze of the pieces of pottery which have been found buried in the ruins of the town.

The three twelfth-century jars<sup>10</sup> from Rakka given us by Mr. Rockefeller are

<sup>10</sup> Acc. nos. 38.84.1-3. H., respectively, 17½ in., 16½ in., 19⅝ in.

scrolls, separated by pairs of tall "flowering" Kūfic letters interlaced at their centers. On one jar the design is not only in relief but also painted in black, and there are black dots in the background. Both are of a crumbly, pinkish white earthenware and show characteristic Rakka iridescence.

The third jar (fig. 3) is slightly different in shape and quite different in style of decoration. It is taller, with three curved handles between the neck and shoulder, and with

decoration painted in black under a transparent glaze of a slightly greenish tone. Jars with two or more handles in this position are common throughout the Near East. Around the upper part of the body, in dashing strokes against a band of sketchy scrolls, is an Arabic inscription, probably reading: "There is no god save Allāh." Silvery iridescence hides part of the inscription and most of the decoration on the neck and handles. This ware is generally attributed to Rakka, although similar pottery has been found in other places.

Three fragments of satin brocade<sup>11</sup> and a large hanging<sup>12</sup> painted in wax have been given us by Mrs. Rockefeller. The three pieces of satin are sixteenth-century Persian silk weaves belonging to the well-known Šafavid group showing human figures and animals in landscapes. The satin ground is of the yellow-green color popularly known as chartreuse, and the patterns, outlined in black, are woven in white, light blue, shades of pink, and taupe silks, with sections brocaded in silver-gilt thread.

Two of the fragments show a design representing a prince in a plumed Šafavid turban, about to take a pomegranate from a bowl offered him by a little kneeling servant. Some of this material is in a private collection in New York, and there are two pieces of it in the Arab Museum in Cairo.<sup>13</sup> Although the colors are practically the same, the third fragment is of a different pattern, with an armed man presenting a kneeling captive woman to a man who is seated. These men wear the Šafavid turban wound around the tall pointed cap called the *kulah*, but without the plume. Although our fragment shows only the head of the seated man, parts of two other figures, and a few blossoms, the design can be reconstructed by comparison with two pieces in the Arab Museum.<sup>13</sup>

These three fragments show color schemes and patterns not previously represented in our collection and exemplify a remarkably skillful technique. They are parts of coats,

such as were worn by the princes and nobles of the court. Much of the floss silk of the design has disappeared, but one can imagine the beauty of these garments of soft rich colors accented in gold.

The hanging, also Persian but dating from the eighteenth century, is of dark blue cotton. The surface is well covered by the decoration, largely floral, painted in wax colors in dull tones of mustard brown, red, tan, and white. The effect was much brighter originally, as mica was mixed with the white paint. The main design is that of a niche, made familiar to us through prayer rugs and printed cottons; and the spandrels and various borders resemble those of Persian rugs. Under the arch is a large bowl of fruit and conventionalized flowers, the latter branching out fanwise to fill the space. Below the bowl are two compartments, separated from a tier of three smaller ones at each side by poles supporting small bowls of flowers. In these eight compartments, also in the form of niches, are other bowls of fruit and bouquets of flowers; and a peacock is perched on the point of the arch of the uppermost niche at each side. Hangings such as this were used as decoration on the wall and as curtains in windows, doorways, and niches. HANNAH E. McALLISTER.

## A TWELFTH-CENTURY BYZANTINE ENAMEL

Both in the variety and in the quality of the objects, the collection of mediaeval enamels in the Metropolitan Museum is one of the best in existence. This is almost entirely due to the fact that J. Pierpont Morgan's extensive groups of mediaeval enamels were included in his son's munificent gift to the Museum in 1917. The fine collection of Byzantine and Russo-Byzantine enamels brought together in the eighties of the last century by Alexander W. von Swenigorodskoï constitutes one of the most important sections of the Morgan collection given to the Museum.

A few years later than Swenigorodskoï, M. P. Botkine of St. Petersburg began an even more extraordinary collection. With indefatigable enthusiasm the latter brought

<sup>11</sup> Acc. no. 38.112.1 A-C. Plain compound satin, brocaded.

<sup>12</sup> Acc. no. 38.112.2.

<sup>13</sup> G. Wiet, *Exposition d'art Persan* (Cairo, 1935), T 21, pl. 2.

together about two hundred Byzantine and Russo-Byzantine enamels, mostly from Georgia, Svanetia, and Mount Athos. The tenth-, eleventh-, and twelfth-century icons, plaques, earrings, and various enameled gold objects were acquired by Swenigorodskoi and Botkine from monasteries, churches, private houses, and excavations. Some pieces, possibly made later than their traditional style would at first suggest, are reputed to have been obtained indirectly from traders whose sources of supply were not disclosed. The origin of the individual pieces is rarely recorded. From so unusual a document as the "Hearings before the Committee on Foreign Affairs, House of Representatives, providing for the appointment of a diplomatic representative to the National Republic of Georgia," Washington, 1926, we learn that nine magnificent medallions formerly in the Swenigorodskoi collection, and now in the Metropolitan Museum, came originally from an icon of the Archangel Gabriel (see fig. 1) in the Monastery of Djumati in Georgia.

Another Byzantine enamel plaque (fig. 2),<sup>1</sup> shown this month in the Room of Recent Accessions, was no doubt similarly used to decorate an icon, or perhaps a reliquary or book cover. Its original provenance is not known. This is the first enamel from the Botkine collection,<sup>2</sup> which was dispersed in Europe and America about ten years ago, to be acquired by the Museum, and comes as a welcome gift from Mrs. Mary Ann Blumenthal. It represents the Virgin Mary with Saint Simeon and the Christ Child. The companion piece was acquired by Otto von Falke, the celebrated authority on enamels, for the Schlossmuseum in Berlin. On the back of a photograph von Falke describes our piece as Byzantine, twelfth to thirteenth century; and, on the basis of stylistic comparison with dated enamels and a chronology developed by Marc Rosenberg,<sup>3</sup> it is possible to attribute this piece to the second half of the twelfth century. The colors are somewhat less bril-

liant than in earlier Byzantine enamels. The halos are blue, outlined in red; the mantles are also blue, and the tunics are green—that of the Virgin is a vivid, almost emerald, green and contrasts with the drab olive color of Simeon's undergarment.

Like most other Byzantine enamels, the plaque is of the cloisonné variety. In this



FIG. 1. ICON OF THE ARCHANGEL GABRIEL  
FROM THE MONASTERY OF DJUMATI

technique the area of the gold plate to be covered by the enamel was hollowed out by hammering, and the details indicated by thin gold strips which in some instances were soldered to the base. The cells thus formed were then filled with powdered enamel colors, which fused when the piece was fired. Finally the gold strips and enamel were rubbed to a smooth, even surface.

When cloisonné enamels were first produced is not known, but a Hellenic or Syrian origin seems most likely. Byzantine enamellers are believed to have introduced the technique into the Far East. The process was described in some detail by Theophilus,

<sup>1</sup> Acc. no. 38.85.1. H.  $3\frac{5}{16}$  in., w.  $2\frac{7}{16}$  in.

<sup>2</sup> *Collection M. P. Botkine* (St. Petersburg, 1911), p. 36, fig. 58.

<sup>3</sup> *Geschichte der Goldschmiedekunst auf technischer Grundlage* (Frankfurt-am-Main, 1921), vol. IV, p. 78.

who lived in Germany toward the end of the eleventh century and produced a most instructive treatise on techniques in art. The "pala d'oro" in the Cathedral of San Marco at Venice is the most famous of the many ecclesiastical objects decorated with cloisonné enamels. The plaques of which it is composed date from the tenth to the fourteenth century; they were put together in a Gothic frame in 1343 to form a reredos. Only a few of these enamels, especially the medallions like those in the Morgan collection, date from the tenth to the eleventh century. As in Byzantine painting, the technique and style which flourished in the tenth century underwent comparatively little change in the succeeding centuries.

JAMES J. RORIMER.

### HAGAR IN THE WILDERNESS BY COROT

During the early years of his career Corot made two prolonged visits to Italy. It was evidently the picturesque costumes and impressive types which he found among the peasants there that led him to form the lifelong habit of painting single figures. It was in Italy, too, that he learned the beauty of barren landscape, often enriched by noble architecture or ruins, the forms clearly defined by golden sunlight and positive shadow. Later, in northern France, he could rejoice in the good, homely earth as he had in Italy. The warm sunlight of the south that ripens grapes and olives gives way here to the whiter, gentler radiance productive of grass and apples and willow trees. For his figure studies he took in place of Italian *contadine*

a variety of interesting French types, both peasants and city dwellers.

Corot is seen to the best advantage, perhaps, when he is closest to actuality, when he is true to the simpler, sturdier side of his nature, when his figures are the everyday peasants who sat before him and his landscapes consist of precise statements of fact announced with all the sweet clarity of a

trumpet call. Sometimes Corot peoples his landscapes with human beings as authentic as any to be found in his simple figure studies, and in such cases the painter, whom we customarily think of as a gentle lyric poet devoted to sylvan groves and dancing nymphs, can amaze us by his stark dramatic power. This he has done in the painting of Hagar in the Wilderness<sup>1</sup> recently purchased by the Museum. The lamenting mother, a magnificent Italian type, conveys sharply the mood of majestic tragedy. Dark rocks isolate her from the bright



FIG. 2. ENAMEL PLAQUE  
BYZANTINE, XII CENTURY

plain, and her personality completely fills the nearer scene. Beside her on the ground is her son Ishmael, his young body distorted in a sleep of exhaustion. Beyond stretches away to the right an illimitable expanse of inhospitable sun-baked terrain—the wilderness of Beersheba. Directly ahead on a rise of ground are a clump of dark trees and yellow cliffs, and above in the serene sky a soaring angel, flashes in the sunlight. "And God heard the voice of the lad; and the angel of God called to Hagar out of heaven, and said unto her, What aileth thee, Hagar? fear not; for God

<sup>1</sup> Acc. no. 38.64. H. 71 in., w. 106½ in. Rogers Fund, 1938. Shown this month in the Room of Recent Accessions.





HAGAR IN THE WILDERNESS BY COROT

hath heard the voice of the lad where he is. Arise, lift up the lad, and hold him in thine hand; for I will make him a great nation."<sup>2</sup>

Hagar in the Wilderness is to be classed among Corot's early works, for it was completed in time for the Salon of 1835. Owing partly perhaps to its great dimensions, it received a good deal of public notice at the time of the exhibition. *Le Charivari* for May 29, 1835, printed an article about it and reproduced it in a lithograph by Célestin Nanteuil<sup>3</sup>; and in the *Revue de Paris*<sup>4</sup> the critic Schoelcher prophesied that Corot would become one of the great names in French art if he continued along this path. But in spite of such praise, the painting remained in Corot's possession to the end and figured in the sale of his estate in 1875. The early landscapes of Corot, so well thought of when new and so perfectly suited to the cultivated taste of today, must have been little admired in the later years of the artist's life. Robaut<sup>5</sup> quotes a letter written by Corot to Auguin in 1873 in response to a request for a painting to include in an exhibition at Bordeaux. "Je n'ai absolument rien de disponible pour l'exposition . . .," wrote the old man, "Je n'aurais qu'un ancien Agar dans le Désert. Ce n'est pas le chic d'aujourd'hui . . ."

Like so many of Corot's early works, our picture is intimately associated with the Italian journeys though actually painted in Paris. The generous sunshine south of the Alps was apparently what Corot's genius needed for its unfolding. Robaut, who compiled the exhaustive catalogue of Corot's works, lists only forty-two paintings prior to the artist's departure for Italy late in the year 1825. Corot was then twenty-nine years old. He remained in Italy three years on this first trip, and for this period Robaut lists more than a hundred and fifty paintings and quantities of drawings. The subjects include a considerable number of figure studies of peasants but consist mainly of small landscapes averaging about twelve

by sixteen inches. Rome with the Campagna was the center of his activity, and Corot scarcely strayed further than thirty or forty miles from base. Terni and Viterbo were the points farthest north. To the south he worked as far away as Lake Albano (where he painted the small landscape acquired by the Museum in 1922). Only at the end of his sojourn did he visit Naples and then Venice, painting a few views in each.

There were five years during which Corot painted here and there in France before he went again to Italy (this time for only a few months), and it was in France that he began work on his painting of Hagar. According to his biographers the picture did not at first develop to suit Corot. His sketches seemed to go dead when incorporated into the painting, and the work was not completed until Corot had returned from his second trip to Italy late in 1834. But the ideas which he used were evidently those which he had brought back with him almost six years before. Hagar's head resembles some of the studies illustrated by Robaut as having been painted in Italy between 1825 and 1828. No figures are listed from the visit of 1834. As to the wilderness of Beersheba, Corot based it apparently on the numerous studies which he made in the Sabine mountains near Narni and Terni and on the adjoining tufa plateaus.<sup>6</sup> More than any other the country near Cività Castellana appealed to Corot, and he made many records of it both in oils and in pencil. The traveler of today can make the same observations from the train window an hour or so north of Rome. The wide stretches of uneven country remain uncultivated to this day. The open plains are interrupted by occasional clumps of stunted oaks resembling those observed by Corot, and low vertical tufa cliffs, culminating a few miles further north in the splendid plateau of Orvieto, delight the eye with the same golden color that appears in our painting. By the exercise of rare genius Corot combined the elements of his detail studies into a landscape painting which is great enough to justify its exceptional dimensions. His careful and subtle record of the facts of

<sup>2</sup> Genesis 21. 17, 18.

<sup>3</sup> Alfred Robaut, *L'Oeuvre de Corot* (Paris, 1905), vol. IV, p. 353.

<sup>4</sup> Vol. XVII, p. 166. Noted by Robaut, *op. cit.*, vol. IV, p. 353.

<sup>5</sup> *Op. cit.*, vol. IV, p. 345, Letter 215, 15 Jan., 1873.

<sup>6</sup> Robaut, *op. cit.*, vol. I, pp. 34-37 and vol. II, nos. 119-122, 133-145.

topography and light becomes an impressive, integrated composition. Clear and logical amid all its complexities and powerfully sustained throughout its area, it affords the spectator a sense of joyous confidence and refreshment such as he might experience when the noble complications of a fugue by Bach conclude on a triumphantly simple dominant.

HARRY B. WEHLE.

to shape themselves out of the facts and needs of a new situation. But as is often the case with experiments, discoveries were made which far exceeded in value any anticipated in the original plan. By this is not meant that the plan was too small as first conceived, but that the original scheme was at the center of a much larger circle—sphere of influence, if you like—than its immediate usefulness implied.



DETAIL OF EXHIBITION OF FAR EASTERN ART AS SHOWN IN THE HUDSON GUILD NEIGHBORHOOD HOUSE

## A MUSEUM ON THE MARCH

### FIVE YEARS OF NEIGHBORHOOD EXHIBITIONS

When it was first decided in October, 1933, to consider ways and means of responding to the many requests which had been brought to the Metropolitan Museum for original material from its collections to be shown elsewhere in the city, the initial season's enterprise was hopefully called an experiment. In fact, even in the second year this term was still apt, not because we did not have sufficient conviction regarding the undertaking, but rather because new ways had to be laid, procedure and practice had

For the Museum to undertake to serve the many neighborhoods of the city from which few if any persons ever do, or can, come to its galleries and in which great numbers have never heard its name, was indeed a new departure. It had been the tradition that those who wanted to look at objects of art, or to benefit by the Museum's services, must come to the Museum itself, as they would go to the library to draw books. But gradually the idea took form that perhaps this passive type of service was no longer adequate, and branch museums were discussed as a means of reaching the crowded neighborhoods of the underprivileged portions of our population.

It soon became apparent, however, that the interests of these neighborhoods could best be met not by erecting new buildings, not by local museum organizations in museum-owned or rented quarters, involving the usual ownership and maintenance expense, but rather by circulating collections shown in co-operation with existing local bodies or organizations, whose following could be studied in advance and whose pro-

identical with that followed in the main building.

This much for idea and general method. In considering the many requests for museum exhibitions already on hand, it was deemed advisable to examine first the possibilities of a type of neighborhood institution which might be expected to have strong influence in its vicinity—the settlement house, for example. Physical conditions had



DETAIL OF EXHIBITION OF EUROPEAN TEXTILES AND COSTUME  
FIGURES AS SHOWN IN THE STATEN ISLAND INSTITUTE  
OF ARTS AND SCIENCES

grams of activities were well established. Organizations housed in public or semi-public buildings offered a safe display space, and their staff might be relied on to turn to best possible use any material that might be lent. On the other hand, it was obvious at once that though costs such as rent, light, heat, and a certain amount of publicity could be taken care of by local institutions, the Museum could not relinquish its control. In the beginning it was decided that as a matter of policy the Museum should not merely lend its material, but should manage these outside exhibitions as though shown in its own galleries. This implied complete control of handling, installation, and protection—a procedure as nearly as possible

likewise to be taken into account: available space was often unsuitable and buildings were not always fireproof, not to mention other dangers growing out of the nature of the buildings in question and their normal daily uses. It was necessary to determine next upon the type and organization of material to be shown. Three unified collections, Far Eastern Art, Arms and Armor, and Egyptian Art, were assembled, and try-out arrangements made in the Museum building. Each consisted of several hundred objects of art. The calendar called for eight- or nine-week showings, and in the first season Far Eastern Art was shown three times, Arms and Armor twice, and Egyptian Art once.

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

As the season progressed, it was discovered that the circulating exhibitions which the Museum had prepared would be useful in other types of institutions than that first selected—the settlement house—and of the six showings made during the six-month period, two had found their way into public library branches, thus opening a large area, since found very helpful through the warm support of the staff of The New

and Armor, Ancient Egypt: Its Life and Art, the Art of Japan, European Textiles and Costume Figures, Ancient Greece and Rome, and the Near East. In the second year the number of locations had jumped from four to nine, the number of showings from six to eleven, the number of exhibition days from 281 to 610, and the attendance from 82,232 to 424,191.

When this new activity in Museum ex-



DETAIL OF EXHIBITION OF ARMS, ARMOR, AND TEXTILES AS SHOWN  
IN THE UNIVERSITY SETTLEMENT

York Public Library. Among the other locations which have also proved themselves fertile ground are public high schools and colleges, "Y" branches, a borough museum, and a city administration building. The high schools had a special advantage, for the exhibitions could be used as collateral material in many school subjects and could be seen by students from all parts of the city instead of only by the general public in the neighborhood.

We could now speak of a Museum on the March, or, as announced in later radio programs, of Caravans of Art. The collections were gradually built up to seven, the list at present including the Art of China, Arms

tension became known, there were those who spoke of the mountain coming to Mahomet, forgetting that the journey was actually in the reverse direction. There were also those who saw the undertaking limited only by the area of the city and even found here a model for other museums and other cities. Many questions were raised. Some asked, Why hasn't this been tried before? Others wanted to know, Do you really think of competing for popular interest with side-street movies and playground baseball? Do you really think of attacking the general apathy toward art in places where even those who might guess at its meaning would doubt its value for them? And there were



some, a little wiser, who said, The city is bound to grow faster than the Museum's ability to serve it. What will you do then? To them all we could make but one reply: We can lay no general plan; we are meeting conditions as they are. It is an experiment. The only way to begin is to begin.

The paramount consideration emerged, that while large attendance figures seemed at first to indicate the value of this extension work on the part of the Museum and looked impressive in annual reports, they should not be permitted to blind us to other responsibilities, not the least being that of serving more distant parts of the city, outlying regions perhaps fifteen miles or more from our building. It was therefore decided to extend this public service to Staten Island and the far reaches of the Bronx and Queens. If there were a way of measuring the value of this activity by miles as well as by attendance, we might find here another indication of its worth in the minds of the public, and possibly also in the minds of those who believe that the Museum should serve the largest possible area as well as the greatest possible number of citizens of New York. Again it was discovered that the number of locations was not a measure of the number of showings—for instance, the more active organizations could be assigned more than one a year.

As this article is written, our Neighborhood Exhibitions are rounding out their fifth year. We may now regard them as an accepted form of Museum extension, a simple and direct means of meeting the obligation placed upon all museums to extend their service to the maximum radius in

the cities from which they receive support. But the undertaking must be kept far below the measure of its possibilities, even for the number of collections we now circulate and the number of locations we have thus far touched; for there is the important consideration that an enterprise of this kind lays heavy expense upon the Museum. It may not be easy to visualize the expense in the course of five years; of making 50 installations in 27 locations in four boroughs; of repeatedly packing, insuring, transporting, and installing some 1,500 objects; the labor of carpenters, casemakers, painters, upholsterers, electricians, and printers; the endless executive detail in the offices of the Director, Secretary, Treasurer, Registrar, and Superintendent of the Museum, as well as in the department which directly administers these Neighborhood Exhibitions. Some of the office assistance and the daytime guards and lecturers were furnished by the Works Progress Administration.

For those who like large figures we will record that for the five-year period, or at least to October 31, the actual attendance for a total of 2,596 exhibition days is 1,450,031 and that five or even six collections have at times been shown simultaneously. We may add that although this total is less than one fifth of the population of New York, all of the nearly one and one-half millions who came were New Yorkers. In this fact is found the true value of the whole undertaking—it is by such extension activity that our citizens in always increasing numbers may gain the conviction that the Metropolitan Museum is their museum.

RICHARD F. BACH.

## NOTES

**AN ELECTION TO THE EXECUTIVE COMMITTEE.** At the meeting of the Board of Trustees on October 17, the vacancy in the Executive Committee caused by the death of Howard Mansfield was filled by the election of Robert Moses, who as the Commissioner of Parks of the City of New York is a member of the Board.

**MEMBERSHIP.** At the meeting of the Board of Trustees, held October 17, 1938, the Fellowship in Perpetuity of the late Mrs. Edward H. Wales was transferred to her daughter, Ruth Wales du Pont, and the following persons were elected: **SUSTAINING MEMBERS,** Mrs. B. A. Benson, Mrs. Campbell Howard, and Miss Mary Stuart Pullman. Thirty-seven persons were elected **ANNUAL MEMBERS.**

**THE TEXTILE STUDY ROOM** will be closed in the future during the months of July and August. As attendance during those two months has been small, it is believed that this new ruling will not impose any appreciable inconvenience on the public. The hours during which the Textile Study Room is open from September through June may always be found on the back of the **BULLETIN.**

**THE CHRISTMAS STORY IN ART**<sup>1</sup> was the subject last year of a special exhibition enjoyed by many visitors to the Museum. Because of the interest which it aroused, we are now glad to announce the publication of a *Picture Book* on the same subject. Its twenty plates are reproductions of paintings, sculpture, and other objects from the Museum collections which illustrate the birth of Christ and His first days on earth.

<sup>1</sup> *The Christmas Story in Art: Twenty Plates with an Introduction* [by John Goldsmith Phillips]. New York, 1938. 12mo. Bound in paper. Price 25 cents.

The story divides naturally into four episodes—the Nativity, the Adoration of the Shepherds, the Adoration of the Magi, and the Flight into Egypt—each of which is shown in several versions. A brief introduction points out how artists have represented these events and how they gave new meaning to them.

**CHINESE BRONZES.** The catalogue<sup>2</sup> of the current exhibition of Chinese bronzes from American collections, which is on sale in the exhibition gallery and at the Information Desk, offers besides an entry for each of the 372 objects or groups in the exhibition a great deal of material of permanent value to students and collectors of Chinese art. Following a preface by the Director and a list of lenders to the exhibition, the catalogue presents a chronology of Chinese dynasties, an introduction by Alan Priest, Curator of Far Eastern Art, an analysis of characteristic motives on Chinese bronzes, and a classification of shapes. The book is illustrated with 50 halftones of pieces to be seen in the exhibition and a number of drawings of motives and shapes reproduced in line.

**AN EGYPTIAN AMULET.** Miss A. M. Hegeman has presented to the Museum an Egyptian heart amulet.<sup>3</sup> It is of the human-headed variety and dates from the late Empire period, or from about 1300 to 1000 B.C. The heart-shaped stone is red jasper, the head carnelian, and the wig black serpentine. The usual form of the heart amulet is a scarab inscribed on the underside with a magical text intended to ensure favorable

<sup>2</sup> *Chinese Bronzes of the Shang (1766-1122 B.C.) through the Tang Dynasty (A.D. 618-906): an Exhibition lent by American Collectors and Museums and Shown in Gallery D 6 from October 19 through November 27.* New York, 1938. 8vo. xxxii, 32 pp., 50 ill. Bound in paper. Price \$1.00.

<sup>3</sup> Acc. no. 38.8. L. 21<sup>1</sup>/<sub>8</sub> in. Shown this month in the Room of Recent Accessions.

testimony by the heart at the time of judgment of the deceased before Osiris, the god of the dead. This personification of the heart undoubtedly led to the provision of a human head, so that the amulet might speak when called upon.

A. L.



HEART AMULET OF THE  
EGYPTIAN EMPIRE

CHRISTMAS, 1938. The Museum once more offers for sale a number of unusual Christmas gifts and a new collection of attractive greeting cards. These make a festive display at the Information Desk, a convenient place for Christmas shopping, and a list of them, with illustrations of the cards, may be obtained on request by anyone who wishes to order by mail.

Among the gifts is a variety of excellent reproductions, both in color and in black and white, of paintings, prints, and other objects, as well as books published by the Museum. Some of them, offered this year for the first time or particularly appropriate as gifts, are worthy of individual mention here.

The Museum Calendar for 1939, designed by Helen Gentry, appears in an entirely new format, with the ornament on the cover and the decorations for each season of the year, all in color, taken from a pattern book of the early nineteenth century.

Three views in The Cloisters have been

printed from wood engravings in color by Rudolph Ruzicka. The subjects chosen for these pictures are the Cuxa Cloister as seen from the Chapter House, the fountain in the Trie Cloister, and the garden court of the Bonnefont Cloister.

The newest in the Museum's series of *Picture Books*, which is announced in another column of the BULLETIN, is particularly suitable as a holiday remembrance, for its twenty plates show the Christmas story as it is represented in painting, sculpture, and other media. Among the other recent publications of the Museum two are especially appropriate as gifts: *Fifty Drawings by Francisco Goya*, a volume which consists of accurate collotype reproductions of the drawings in the size of the originals and a commentary on Goya's drawings by Harry B. Wehle; and a new edition of the *Handbook of The American Wing*, which has recently been revised to include descriptions of the Pennsylvania German galleries, rooms from the Hart and Wentworth houses, and other important additions.

Among the many casts on sale are a Chinese bronze statuette of a horse, a pair of Chinese porcelain cats finished in black enamel, and an Italian bronze statuette of a faun.

The Christmas cards—reproductions of prints, drawings, paintings, and sculpture—are attractively mounted and provided with envelopes. Some carry printed greetings, while others have been left blank for the addition of personal messages.

Two wood engravings by Ludwig Richter, an engraving of the Virgin and Child with Saint Anne by Albrecht Altdorfer, and an angel from a fifteenth-century Italian woodcut make up a group of four small cards in black and white. Larger cards in monochrome collotype include a Madonna and Child with Saints by Donato Bragadin, a Virgin and Child by Simone Cantarini, a Flight into Egypt by Dürer, an Adoration of the Magi by Giovanni Battista Tiepolo, the Young Shepherd by Giulio Campagnola, and an engraving, When the Morning Stars Sang Together, by William Blake.

Four modern paintings of winter scenes have been reproduced in monochrome with colored borders. The subjects are the Jade

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Pool by Hobart Nichols, Snow Scene by Gustave Courbet, Mount Mansfield in Winter by Edward Martin Taber, and Central Park—Winter by William J. Glackens.

A group of photographic cards, mounted in colored folders, includes two from The Cloisters collection—a fourteenth-century Italian painting of the Adoration of the Shepherds and a fourteenth-century French statue of the Virgin. In this group are also an Annunciation from a German painting of the fifteenth century, an Adoration of the Magi from a painting by Giovanni Battista Tiepolo, and a terracotta statuette of the Virgin and Child, probably by Pierre Biergeau.

Four subjects in color, mounted in folders of harmonizing shades, make up the number of the cards to twenty-three. These are Le Mezzetin by Watteau, Saint Lawrence Enthroned by Fra Filippo Lippi, Winter by Rockwell Kent, and a painted terracotta group representing the Nativity from the workshop of Antonio Rossellino.

LIST OF ACCESSIONS AND LOANS. The accessions and loans for the period July 1 to October 1, 1938, are shown in the following list:

GREEK AND ROMAN  
Ceramics, *Purchases* (2).  
Metalwork, *Purchase* (1).  
Sculpture, *Purchase* (1).

FAR EASTERN  
Ivories, Chinese, *Loan of Ernest J. Schilling* (2).  
Paintings, Chinese, Japanese, *Loans of an Anonymous Lender* (2), *Philip J. Kearny* (1).

RENAISSANCE AND MODERN  
Glass, Dutch, *Purchase* (1).

THE AMERICAN WING  
Ceramics, *Purchases* (4).  
Furniture, *Loan of Estate of Erskine Hewitt* (1).  
Metalwork, *Loans of Stanley B. Ineson* (1), *Philip J. Kearny* (1); *Purchases* (2).  
Miscellaneous, *Purchase* (1).

ARMS AND ARMOR  
Peruvian, *Purchases* (2).

PRINTS  
*Purchases*: Books (4), Prints (2).

## EXHIBITIONS

NOVEMBER 20 TO DECEMBER 31, 1938

IN THE MUSEUM		
Beginning December 17	The Christmas Story in Art	Gallery E 15
Beginning December 28	Augustan Art	Gallery D 6
Through November 27	Chinese Bronzes from American Collections	Gallery D 6
Continued	Philippine Embroideries	Gallery H 19
Through December 4	Photographs of Domestic Architecture in New England and New York in the XVII and XVIII Centuries	Gallery E 15
Continued	Italian Baroque Prints	Galleries K 37-40
CIRCULATING		
Through January 18, 1939	European Textiles and Costume Figures	Washington Irving High School

# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

## THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

**MAIN BUILDING.** Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue buses one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

**BRANCH BUILDING.** The Cloisters, Fort Tryon Park. Fifth Avenue Bus No. 4 (The Cloisters) goes to the entrance. Also reached by the Eighth Avenue subway, Washington Heights branch, to 106th Street—Overlook Terrace station (exit by elevator to Fort Washington Avenue) and the I. R. T. subway to Dyckman Street station (walk west to the Park, thence up the hill to The Cloisters).

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BENEFACTORS, who contribute or devise . . .	\$50,000
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PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, to the Museum (the main building and The Cloisters) on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free and admission to lectures specially arranged for Members.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars address the Secretary.

## ADMISSION

The Museum is free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays.

Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

## HOURS OF OPENING

MAIN BUILDING AND THE CLOISTERS:	
Weekdays	10 a.m. to 5 p.m.
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Holidays, except Christmas	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
The American Wing closes at dusk in winter.	
CAFETERIA:	
Weekdays and holidays, except Christmas	12 m. to 4:45 p.m.
LIBRARY: Gallery hours, except legal holidays.	
MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.	
PRINT ROOM AND TEXTILE STUDY ROOM: 10 a.m. to 4:45 p.m., except Saturday afternoons, Sundays, and holidays.	

## INFORMATION AND SALES DESKS

Located at the 82d Street entrance to the main building and at the main entrance to The Cloisters. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum publications—handbooks, colorprints, photographs, and postcards—are sold here. See special leaflets.

## LECTURES AND GALLERY TALKS

A complete list of lectures and gallery talks given by the Museum will be sent on request.

## INSTRUCTORS

Members of the staff detailed to give guidance in seeing the collections at the main building and at The Cloisters. Appointments should be made through the Information Desks or, if possible, in advance by mail or telephone message. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

## PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

## CAFETERIA

In the basement of the main building. Luncheon and afternoon tea served. Special groups and schools may bring lunches if notification is given in advance.

## MUSEUM TELEPHONES

The number for the main building is Rhinelander 4-7690 for The Cloisters, Wadsworth 3-3700.



THE METROPOLITAN MUSEUM OF ART

THE ĪRĀNIAN EXPEDITION

1937



POLYCHROME BOWL FOUND NEAR  
THE GARDEN OF ʿOMAR KHAYYĀM

NEW YORK

1938

Section II of the  
Bulletin of The Metropolitan  
Museum of Art, New York, N. Y.  
Vol. XXXIII, no. 11  
November, 1938

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THE METROPOLITAN MUSEUM OF ART  
1938

## THE ĪRĀNIAN EXPEDITION, 1937

### THE MUSEUM'S EXCAVATIONS AT NĪSHĀPŪR

The Museum's Īrānian Expedition began in the summer of 1937 its third season of excavation at Nīshāpūr, in eastern Īrān (Persia). The expedition completed the uncovering of the mound of Sabz Pūshān, which yielded again new and important material of the eighth to tenth century. The results of the excavations have been very satisfactory from the Museum's point of view, confirming our opinion of Nīshāpūr's importance as an artistic center of eastern Īrān.

The houses excavated by the expedition give an interesting insight into domestic life during the early Islamic era. Not unlike those of modern times, the houses have small rooms grouped around an open court and vaulted underground rooms of baked brick, the larger of which were probably used during the summer days for dining and siestas. They were also equipped with many "modern" conveniences, such as wells for fresh water, latrines, drains, bathrooms, and heating systems.

The most important result of this season's dig is the discovery of polychrome wall paintings, both figural and ornamental,

dating from the end of the eighth or the beginning of the ninth century. They are the first early Islamic paintings ever found in Īrān proper. A number of painted niches furnish us with the first conclusive evidence of the use of multiple squinches, or stalactites, in the early Islamic period.

Also important are the new ceramic finds from Nīshāpūr, which greatly enrich the Museum's collection of early Islamic pottery. Among the types discovered, all dating from the eighth to the tenth century, are some which are common to the whole of eastern Īrān and western Turkestan, others which are peculiar to Nīshāpūr kilns. The latter group includes vessels with polychrome patterns of animals and birds and on a unique bowl the representation of a warrior. There are many other fine examples of Nīshāpūr ware in which the decoration is engraved and splashed with green and yellow or painted in black and red on white. All the Nīshāpūr ware is characterized by highly artistic quality, a fact which indicates that the Nīshāpūr kilns were among the best in Īrān.

M. S. DIMAND.

In the summer of 1937 the Īrānian Expedition returned to Nīshāpūr for the third successive season and spent five months excavating there, with even more interesting results than in the preceding years, results of the greatest importance to the history of early Islamic art in eastern Īrān. In accordance with our program we completed, as our chief piece of work, the uncovering of the ruins in the mound of Sabz Pūshān (fig. 1) where we had obtained the beautiful plaster carvings and much of the interesting

pottery described in the reports of our first two seasons.<sup>1</sup> In addition we found it possible to do further digging in the lower level of the Village Teppeh and in the vineyard; to examine a group of five kilns southwest of Teppeh Alp Arslān; to dig a small mound from which a farmer had extracted a piece of carved and painted plaster cornice probably of the Saljūq period (eleventh to twelfth century); and to test a prehistoric

<sup>1</sup> BULLETIN, vol. XXXI (1936), pp. 178 ff., and vol. XXXII (1937), Oct., sect. II.

site discovered northwest of the modern city by Wilkinson on one of the sherd-hunting walks we take from time to time in the hope of finding sites belonging to periods other than those in which we have worked. There is always the famous Sāsānian city

cultivated and not accessible for excavation. All four blocks of building are domestic architecture, with the possible exception of the chambers and *īwāns* containing our carved plaster.<sup>2</sup> These now seem in their final form to have constituted a shrine con-

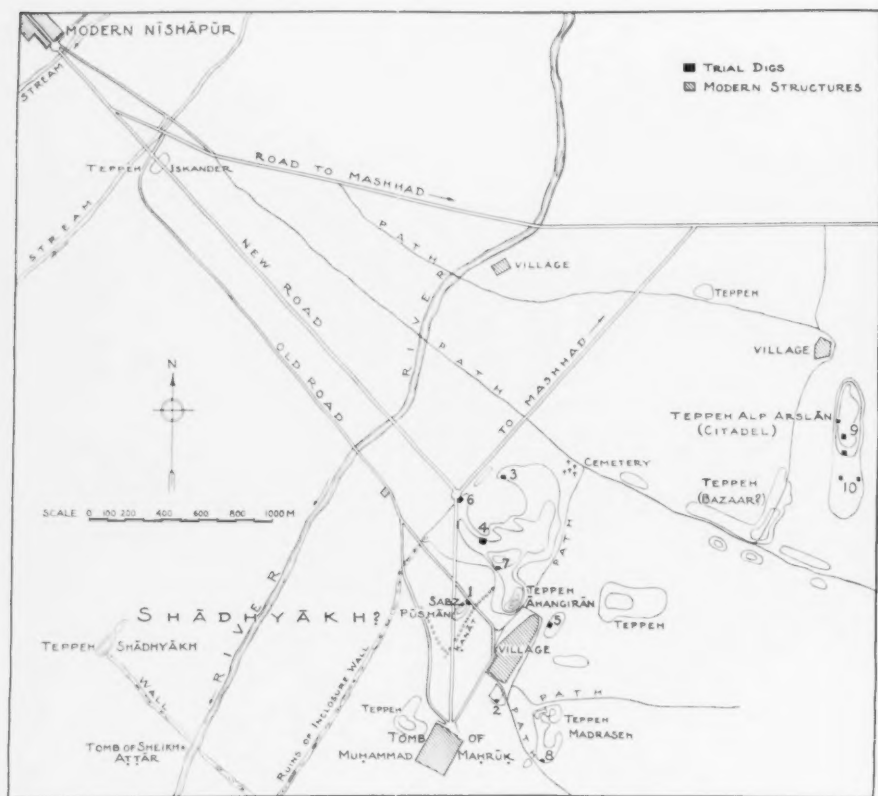


FIG. 1. SKETCH MAP OF NĪSHĀPŪR AND ENVIRONS

built by Shāpūr I, of which no trace has ever been found, to be looked for.

The building in Sabz Pūshān falls into four main blocks set side by side and stretching lengthwise across the mound from north to south (fig. 2). The three northernmost blocks are separated one from another by party walls; the fourth, the southernmost, is separated from the others by a narrow street or alley. Surrounding these structures are small rooms abutting on other party walls, but the houses to which they belong are unfortunately under fields continuously

sisting of a small courtyard with two open decorated *īwāns* and two rooms. One of the two rooms was undecorated, and the other contained the mihrāb and the carving and painting discussed last year. Like most Near Eastern houses the buildings are composed of many small rooms arranged round the sides of open courts. The details of the plans are still very uncertain and must remain so until further study of some of the puzzling walls can be made in the field during the

<sup>2</sup> BULLETIN, vol. XXXII (1937), Oct., sect. II, pp. 23 ff.

coming summer, when all will be dried out and joints and bondings easier to find. Most of the walls are built of *chīneb* (thick mud piled up in layers), the rest of mud brick—materials that allow of remodeling and reconstruction without much evidence of the changes made.

These buildings were originally fairly

larger rooms. The fundamental plan of the original construction remained, but the changes probably resulted in a number of small three- and four-room houses where there had been large and important mansions. Not all the structures were repaired this time, and some (for example, the burned room in the northeast corner where our first



FIG. 2. SECOND BLOCK OF BUILDINGS, SABZ PŪSHĀN

solidly built and were in use for some little time. Then a catastrophe ruined them, a catastrophe that nearly leveled the walls and caused great damage by fire on the north and west sides of the area. Soon they were rebuilt on the same plans, with the floors raised above a level of debris left by the destruction. The remains of the walls were strengthened and they were built up again and the rooms roofed over. In a short while another, but less violent, misfortune came upon the region. What had been rebuilt was damaged and had to be repaired. This time certain doors were blocked up, and the units were made smaller by the insertion of partition walls in some of the

find of glazed pottery was made) became dumps for the rubbish cleared out of the portions rebuilt.

All this can be plausibly explained by the coins found here and by reference to the social history of the times. In the course of the last season our workmen picked up 268 identifiable coins, which were fairly evenly scattered over the site. These, added to the thirty-eight found in previous seasons at the north end of the mound and in the plastered rooms, make 306 to tell us the story. By far the largest number are Ṛabbāsīd. There are twelve dating between A.D. 731 and 760; 118 between 760 and 800; twenty-four between 800 and 820; and 102 which may



be confidently assigned to the same period (that is, between 731 and 820 or a few years later), although their dates cannot be deciphered but must be determined by the character and arrangement of the letters and other details remaining. Last year we had no coins from between 820 and the reign of the Sāmānīd Nuḥ ibn Maṣṣūr (976-997). This year we have a silver coin of

Twenty-eight coins dating sporadically from that time to the present have been identified. But these are of no importance in relation to the occupation of the site, having probably been dropped by peasants and villagers working about the mound. Sāsānīan coins and one which may be Parthian were probably keepsakes lost about the house by the early inhabitants of the build-



FIG. 3. THE LARGEST UNDERGROUND CHAMBER  
SARZ PŪSHĀN

Ṭalḥah ibn Ṭāhir, who was Governor of Nīshāpūr from 822 to 828, and one coin from each of two Sāmānīd rulers named Naṣr ibn Aḥmad. The coin of the first Naṣr ibn Aḥmad is dated 884, that of the second 927. The presence of the earlier coin is not of great significance, however, since the Sāmānīds did not become established as the rulers of Nīshāpūr until 899. There follows a group of fifteen more Sāmānīd coins, of which nine are from the reign of Nuḥ ibn Maṣṣūr. Then comes a break in the sequence until the very end of the twelfth century.

ings, since we have found no other pre-Islamic objects.

From this evidence it becomes clearer that our tentative dating of last year need not be changed much, if any. The original construction took place in the latter half of the eighth century. It was demolished after the Ṭāhirids had become possessed of Nīshāpūr in 820—probably during their almost incessant wars with the Ṣaffārids, who made several unsuccessful attempts to seize and hold the city before they finally succeeded in 892 under Ṭamr ibn Laith. Most of the



FIG. 4. POLYCHROME PLASTER SQUINCH  
MEMBER, SABZ PŪSHĀN. H.  $14\frac{3}{16}$  IN.  
NEW YORK



FIG. 5. POLYCHROME PLASTER SQUINCH  
MEMBER, SABZ PŪSHĀN. H.  $13\frac{9}{16}$  IN.  
NEW YORK



FIG. 6. POLYCHROME PLASTER SQUINCH  
MEMBER, SABZ PŪSHĀN. H.  $12\frac{1}{4}$  IN.  
NEW YORK

buildings were restored fairly soon, notably the complex of rooms which contained the "shrine." Then came the second and less severe destruction. This could have taken place during the struggles of the Sāmānids to overthrow ʿAmr ibn Laith, which ended in his capture and death in 901; or equally well it could have been the result of some local and unrecorded earthquake. Earthquakes have always been frequent in the region, and records of the whole city being

in 1011, or the underground water channels may have hopelessly collapsed or dried up, rendering the buildings uninhabitable. By the time of the coming of the Saljūks in 1037 this section of the city had certainly become derelict; and covered by the mud of its own walls it gradually sank into the mound we began to excavate three years ago.

In the first period our buildings had one notable feature which was not usually re-



FIG. 7. FEMALE HEAD, WALL PAINTING FROM  
SABZ PŪSHĀN. H. 10 $\frac{1}{4}$  IN. NEW YORK

destroyed in 1145, 1280, and 1405 have come down to us. At any rate the buildings were repaired and occupied during the remainder of the Sāmānid dominion, roughly the whole of the tenth century. They then ceased altogether to be inhabited. What caused this we do not know; but judging from the comparatively few pieces of money found and the relative scarcity of objects of that century, it does not seem to have been a violent upheaval like that at the end of the ʿAbbāsīd period. The people apparently were able to remove most of their household effects, perhaps all, except what they willingly discarded, to new dwellings. The abandonment may have been caused by a famine

stored in the rebuildings. Each house had one or more vaulted underground rooms well built of baked brick. Some of the smaller ones may have been storerooms, but there are several large ones which doubtless were the forerunners of a common element of the modern Irānīan house—a large underground room generally used as a dining room and place for siesta during the long, hot days of summer. Many of the houses of the richer people today have a whole series of these rooms; and the family abandon all the house above ground for the hot months except the flat roofs, on which they sleep every fine night. In the destruction of Sabz Pūshān the vaults gave way, the debris of

the upstairs rooms filled these chambers, and in the reconstruction they were hidden under new floors. The biggest one (fig. 3), was restored after the first disaster, being changed, however, from a simple rectangular room and shortened by the insertion of a new end wall with a niche in it. It did not survive the second destruction; for it was filled up, and a thick wall was built on the filling in the last period. All our houses were

pot by an earthenware pipe to supply the necessary air to make the charcoal burn well. A servant could keep the fire up by applying a bellows to this pipe or by fanning the opening vigorously—a far more efficacious proceeding than fanning the top of the fire, as is done with the ordinary brazier set on legs in modern Italy or Greece. When the fire got going there would be a continuous draught from the cool floor down the pipe



FIG. 8. MALE HEAD, WALL PAINTING FROM  
SABZ PŪSHĀN. H.  $11\frac{13}{16}$  IN. TEHERĀN

supplied throughout the whole of their existence with wells for fresh water (Nīshāpūr was famous for its underground water channels), with latrines and cesspools, and with drains for the open courts. In the Sāmānīd period, at least, there were small square rooms for bathing, usually with rectangular basins for the owners to stand in while water was thrown over them. This was all drained into a system of pipes through small holes in the floor. Another interesting feature of most of the rooms was the heating system. In a hearth in the center of the floor a jar or black stone pot was sunk as a brazier to hold the coals, and about two feet away was an orifice connected with the bottom of the

and up through the fire. Undoubtedly openings were provided in the roof to let out any smoke or fumes.

The most important new discovery in Sabz Pūshān has been that of polychrome painted decoration. From the debris filling the top of one of the destroyed underground chambers in the fourth block of buildings a large number of fragments of brightly colored plaster were collected, parts of small niche-shaped panels (see figs. 4, 5, 6), oval in horizontal section. Only nine fairly complete ones could be assembled; but many pieces unrelated to each other were left over, making it impossible to determine the original number of these "niches." There are three

sizes: one group  $14\frac{5}{8}$  in. high and  $10\frac{3}{16}$  wide at the base; one  $12\frac{1}{4}$  high and  $7\frac{5}{16}$  wide; and another  $11\frac{5}{16}$  high and 6 wide. Variations of detail occur in the painted decoration, but there is only one general scheme. A vase-like shape decorated with or enfolded by palmettes occupies the center. In four examples sprays of flowers in the form of three stems bearing six-petaled rosettes, one in the center and two symmetrically arranged on either side, rise up to fill the point of the niche. From under the base of the "vase," leaf shapes and tendrils ending in

gives the effect of being set against a bright blue background framed in the red and yellow. Most of the rosettes are white, though there are red ones. The colors used are bright and clear throughout. Nearly every part of this composition can send one off on the interminable search for origins and development of pattern which usually leads to unending controversy rather than any very solid conclusions. There are the sprays of three roses on stems, a favorite Sāsānian ornament found even on the early paintings



FIG. 9. DEMON'S HEAD, WALL PAINTING FROM SABZ PŪSHĀN, H.  $6\frac{11}{16}$  IN. TEHERĀN



FIG. 10. LUSTER WARE BOWL FROM SABZ PŪSHĀN, DIAM.  $4\frac{3}{4}$  IN. TEHERĀN

spirals spring up to fill the space between it and the borders. Sometimes the space below the vase is occupied by rosettes, but in several cases there are two pointed pear shapes which the artist has treated as eyes, indicating the iris by large black circles (see fig. 4). In another case similar forms occur at the top of the vase, giving it an owl-like appearance (see fig. 5). The composition is framed by two bands of red separated by an ochre yellow fillet striped in red or black. The whole design is outlined in black. The palmettes and vines entwining the vases are white, picked out here and there with red and blue against a cream-colored background or, in some cases, are a creamy white, which may have been originally yellow, against a white background. The tendrils are white and the "leaves" pushing up with them are red. All this center decoration

in the deserts of central Asia<sup>3</sup>; the palmettes derived from Sāsānian and Hellenistic art, which in turn borrowed from Assyria and the lotus forms of Egypt; the intertwining vines which are simple suggestions of the later arabesque that is so essential a part of fully developed Islamic ornament and the subject of numerous essays on the origin of the style; the eyes which appear on Han bronzes and also on an early Greek kylix<sup>4</sup>; and the vegetation growing out from under the vase. The origin of the last is a very thorny problem centering round the early examples on the two square Byzantine pillars from Acre, on the Palestine shore, now

<sup>3</sup> A. von le Coq, *Die Buddhistische Spätantike in Mittelasien*, part IV: *Atlas zu den Wandmalereien* (Berlin, 1924), pl. 15, o.

<sup>4</sup> J. Strzygowski, *Asiens Bildende Kunst* (Augsburg, 1930), figs. 278, 279.



standing beside Saint Mark's in Venice.<sup>5</sup>

The real question for us at the moment is the use to which the niches themselves were put. They are very shallow, and in the largest examples the pointed arch comes forward in front of the plane of the vertical

stalactite, squinches which supported a dome over a square room. This type of squinch was, of course, the common device in Islamic architecture for making the transition from a square room to the circular ring necessary for the construction of a



FIG. 11. POLYCHROME GLAZED BOWL FROM  
SABZ PŪSHĀN. DIAM.  $6\frac{5}{16}$  IN. TEHERĀN



FIG. 12. FRAGMENT OF POLYCHROME BOWL FROM  
SABZ PŪSHĀN. L.  $7\frac{1}{8}$  IN. NEW YORK

edges. They were also finished smooth and were painted in color, usually red, on all their edges including the bottoms. The backs of the curved surfaces alone are rough and show traces of having been stuck against another plaster surface. Therefore the niches were not set in walls as decoration or to hold lamps or other small objects but were probably parts of a series of multiple, or

<sup>5</sup> *Ibid.*, fig. 326.

dome. This use would permit all the edges to show, as the corbeling necessarily projects forward from the corner of the room. The designs are also particularly well conceived to be set high and looked at from below.

We cannot say from which room in our complex of buildings the squinches came. They had not just fallen down but had been thrown in the rubbish as part of the filling

for one of the cellars, the roof of which had collapsed, and so could have been brought from anywhere in the neighborhood. A similar collection of fragments, with designs of exactly the same character but more crudely executed, were gathered from the debris at the northeast corner of the mound. These pieces have lain exposed to the weather for some time and the decorations are almost effaced. They, too, had no connection with the walls remaining where they were found, though not far away there were a number of squarish rooms where they could have been used. The first group, since they came from

faces are scarred and pitted by some blunt instrument. Mutilations of this kind are common all over the Near East and are due not only to iconoclasm on the part of Muslims, whose religion prohibits the representation of living things, but also to the superstition that such representations when blinded and maimed have been bereft of any possible evil influence that their spirits might exert. When this decoration was finally destroyed, the fragments of the figures were not thrown on a rubbish heap, as one would expect, but apparently were collected and carefully piled up and buried in



FIG. 13. POLYCHROME BOWL FROM SABZ PŪSHĀN  
DIAM. 8 $\frac{3}{8}$  IN. TEHERĀN

under the latest floor level, must belong to the original ʿAbbāsīd construction or to the first period of reconstruction. That is, they cannot be later than the ninth century, and they may belong to the end of the eighth century. The simplicity and grace of the interlacings and the naturalism of the growth of the flowers and tendrils might incline one to choose the earlier dating were there any known examples of a complex squinch so early.

Even more interesting are the fragments of a wall painting with figure subjects (see figs. 7, 8, 9) found in the top of a double drain under the floor of the third block of buildings. Their very bright color was most impressive as they lay freshly cleaned of the damp earth overlaying them. In several cases the heads had been damaged while the paintings were still in place. The eyes are partially rubbed out, and several of the

the drain. This was undoubtedly the result of reluctance really to destroy these figures. It was safer in a world beset with mysterious evils to put them out of sight where they could no longer exert any possible influence on the thoughts and feelings of the people and to leave their ultimate destruction to dampness and time.

Nearly all the fragments found were portions of the heads, busts, and draperies of human or satanic beings, though there were several pieces of a much effaced border of conventionalized black trees against a red and blue background—red between the trunks and dark blue around and above the foliage. Most of the heads are female, but there are also parts of two bearded blue demons (see fig. 9) and one bearded and mustachioed male (fig. 8). This male head, the demons, and at least two female heads are life-sized. There are also a number of

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fragments of smaller female heads, but this does not preclude the possibility of all the figures belonging to a single scene, one in which the importance of the principal personages is made evident by their larger size. We probably have here the remains of a scene depicting one of the victories of the hero Rustam over the powers of evil, from the traditional legends gathered together in the tenth century by the poet Firdausi to

are left in the original red. Some of the women are weeping, and a black tear is drawn under each eye. The demons are worked out in black outline on blue-green ground color and have a curious white band



FIG. 14. POLYCHROME EWER FROM SABZ PŪSHĀN. H.  $8\frac{1}{2}$  IN. NEW YORK

form so large a portion of his great epic poem, the *Shāhnāmāh*.

The scene was carefully laid out in red outline on the wall and then gone over, revised, and colored up. The draperies are varied in hue to suit the scheme of the whole. One woman wears a blue dress, with its folds indicated in a darker blue; and the one shown (fig. 7) and the male wear white garments with the folds indicated in a warm gray over the red underpainting. The eyebrows, the outlines of the eyes, the pupils, and the hair of the human figures are rendered in black; but the outlines of the faces, the eye sockets, the noses, and the mouths



FIG. 15. POLYCHROME BOWL FROM NEAR TEPPEH ALP ARSLĀN. DIAM.  $9\frac{1}{4}$  IN. TEHERĀN



FIG. 16. POLYCHROME BOWL FROM SABZ PŪSHĀN. DIAM.  $8\frac{3}{16}$  IN. NEW YORK

around the eyes and a horn which grows up from between the eyebrows. The women wear head shawls of various colors from under which curly bangs protrude over the brows. All the heads are nimbed, not on account of any religious significance but because they are of a heroic and solemn dig-

nity. It was customary all over western Asia to represent elderly or impressive persons with halos from at least Sāsānian times to quite recently.<sup>6</sup>

The facial characteristics of these heads are purely Irānian, the eyes are large and brilliant, the eyebrows heavy and dark, the mouths small and full, and the faces broad and round. The garments, on the other hand, are in the Hellenistic tradition of naturalism, the curving folds indicated by lines conforming to the movement and contours of the figures beneath. In spite of their fragmentary condition these paintings are of the greatest importance. They are the

been no figure painting earlier than that in the miniatures of the thirteenth century and the tiny drawings on the polychrome *mīnā'i* pottery. Our paintings come from our earliest period, the late eighth to early ninth century, and are evidence of a vigorous school of mural painting in Irān, using native types though like the slightly later painters of Sāmarrā still under the influence of Sāsānian and classic forerunners. And they prove conclusively that with the coming of the Muslim religion painting did not die out here suddenly to flourish again in the thirteenth-century book illustrations. Rather is it to be expected that the curiously persistent desire of man to make representations of himself overcame the iconoclasm of religion and that as more sites are dug in Irān a whole series of paintings filling the gap between the ninth and the thirteenth century will be discovered.

Among the most gratifying results of our season have been the additions to our collection of early Islamic pottery, both glazed and unglazed, from Nīshāpūr. We have continued to find examples (in some cases far better ones) of all the kinds shown in our previous reports and have had the good fortune to add several new types. Now that we have finished excavating the ruins in Sabz Pūshān and have got to the bottom of the wells there and in the Village Teppeh, this early pottery begins to fall into three main periods for dating, like the architecture in Sabz Pūshān. We are also becoming surer, from the frequency of their occurrence, of the wares that must have been made in the local kilns. Last year we spoke of the probable influences exerted on the Nīshāpūr potters by the work of China and Mesopotamia. We have now discovered actual importations, pieces of early celadon and stoneware of the T'ang dynasty (A.D. 618-906) from the Far East; and from the West fragments of polychrome luster ware of Sāmarrā type and a small bowl of yellow clay (fig. 10) decorated in golden yellow luster. In the center is a highly stylized bird with its head thrown haughtily back and its feet indicated in a most summary manner, an excellent example of the freedom with which natural forms were rendered.

One of the new types which we found is



FIG. 17. POLYCHROME BOWL FROM THE VILLAGE TEPPEH. DIAM.  $8\frac{1}{8}$  IN. NEW YORK

first early Islamic wall paintings to have been found in the soil of Irān. There has been much discussion of the origins of Islamic painting. But apart from the late ninth-century wall paintings from Sāmarrā, in Mesopotamia, discovered by Herzfeld and Sarre,<sup>7</sup> some as yet inadequately published Parthian paintings from the Kūh-i Khwāja first noticed by Sir Aurel Stein in Sistān,<sup>8</sup> and a few Sāsānian fragments found in Ctesiphon by the joint expedition of the Berlin Museums and the Metropolitan Museum, there has been little to pin argument to. From Irān, there has hitherto

<sup>6</sup> I. Stehoukine, *La Peinture iranienne sous les derniers Abbāsides et les Il-Khans* (Bruges, 1936), p. 135.

<sup>7</sup> E. Herzfeld, *Die Ausgrabungen von Samarra*, vol. III; *Die Malereien von Samarra* (Berlin, 1927).

<sup>8</sup> Sir Aurel Stein, *Innermost Asia* (Oxford, 1928), vol. II, pp. 909 ff.

represented by a single example only, half a bowl (fig. 11), dug partly out of an underground chamber and partly out of a well at the north end of Sabz Pūshān, which must belong to the earliest period of occupation, the late eighth and early ninth centuries. The chief decoration is a vigorously drawn scroll of sharply pointed five-lobed pal-

mettes themselves are yellow. The whole is very bright and gay.

Closely allied to this beautiful bowl in color though not in design is a whole group of bowls and fragments of types hitherto unknown to Islamic pottery and apparently peculiar to Nīshāpūr. The body is usually of buff clay of fine texture, obviously not for



FIG. 18. HALF OF BLACK AND WHITE GLAZED BOWL FROM SABZ PŪSHĀN. DIAM.  $18\frac{1}{8}$  IN. NEW YORK



FIG. 19. T'ANG-TYPE GLAZED BOWL FROM SABZ PŪSHĀN. DIAM.  $10\frac{1}{4}$  IN. NEW YORK

mettes very like those used on the stairway of the late eighth-century minbar at Kairawān. This is held in by two bands, the lower of chevrons, the upper of circles. The color scheme is new and extraordinary. The ground is a cream-white slip. The design is drawn in black; the two narrow, plain fillets are carnelian red; the circles and chevrons are picked out in yellow, red, and bright green; and some of the spaces between the scrolls and palmettes washed in green, while

ordinary kitchen use. The drawing of the decoration, in black, is usually very free; fantastic animals and birds (see fig. 12), human figures, rosettes, palmettes, and words written in Kūfic are sprinkled about over the buff-colored surface; and the effect is heightened by carnelian red, bright green, and yellow—the last used lavishly and sometimes in meaningless spots that interfere with the drawing.

The most interesting bowl (illustrated on



the cover) of this group is also one of the most interesting pieces of Islamic pottery to have come to light in many years. It has a sharply upturned rim, which is decorated on the inside with a broad green band above a narrow one of red. Centrally placed is a human figure standing in a heroic pose; his left hand is on his hip and in the other he holds a sword of peculiar shape.<sup>9</sup> He is dressed in a green overlapping garment with

in the center, and one elaborate arrangement of curls ending in a long point. Here and there on the decorative devices are spots of green. The exterior of the bowl is ornamented with groups of three chevrons alternating with circles and spots. It is interesting to compare the treatment of this bowl with that of a thirteenth-century bowl from Ruṣāfa, now in the British Museum,<sup>10</sup> with exactly the same subject. There is a



FIG. 20. BLACK AND WHITE GLAZED BOWL FROM THE VILLAGE TEPPEH. DIAM. 9 $\frac{5}{8}$  IN. NEW YORK

tight sleeves slit on the inside to the bend of the elbow. What appear to be lapels are probably facings of other colored cloth or, perhaps, embroidery. A black cape with divided ends is thrown across his shoulders; the two circles with crosses are probably attachments for fastening this garment around the neck. Around his waist is a brightly colored skirt or apron with a rolled top. He wears loosely fitting trousers, and his feet are shod with leather boots. On each side of our self-satisfied appearing figure is a bird with a curved beak and a calligraphic plume that grows up and sweeps back from the crown of its head. The background is bright yellow and is spotted with various designs worthy of close attention. There are bracketed leaves, rosettes, circles with dots

<sup>9</sup> Stein, *op. cit.*, vol. III, pl. CII, Ast. VII.2.013.

graceful prettiness in this later one entirely absent from our bowl in New York.

In the largest of the underground rooms (fig. 3) at Sabz Pūshān and therefore earlier than the tenth century we found a most extraordinary animal-headed ewer (fig. 14) also of this ware. The green horns of the creature have been partially restored. They certainly curled right round, for the tips still remained on the top of the head. They were not spread like those of a cow, as in two examples of monochrome glaze shown by Pézard.<sup>11</sup> The ewer has the same small decorative motives scattered over its sur-

<sup>10</sup> R. L. Hobson, *A Guide to the Islamic Pottery of the Near East* (London, 1932), pl. x, fig. 20.

<sup>11</sup> M. Pézard, *La Céramique archaïque de l'Islam et ses origines* (Paris, 1920), vol. II, pls. LVIII, CLIII.

face as the bowl just described; but the most notable drawings are the crested birds whose heads are surrounded by crown-shaped, winged "halos." The lower part of the vessel is divided into buff ovals on a purplish black ground, in each of which are a number of black strokes that at first glance look like Chinese characters. The handle is decorated with a band of guilloches. This is one of the most fantastic pieces of early Muḥammadan ceramic art known.

The designs of this brightly colored group were not always so free. A bowl dug out of the street between the third and fourth blocks of houses in Sabz Pūshān shows a design of wholly different character, precise, almost to the point of dullness (fig. 13). The bowl is covered by a large cross pattée composed of zigzagging and interlacing yellow bands between which are small spirals. In the center of the cross is a rosette, and in each of the green cone-shaped spaces between the arms of the cross is placed another six-petaled rosette elaborated by a surrounding line ending in two tiny "leaves" to make it conform to the shape it fills. The rosettes are the link in design with the other bowl and the ewer.

The designs on the first bowl and the ewer point to the influence of the nomadic Turkish tribes of Central Asia during a period before they swept westwards in wave after wave of conquest. The clothes of the warrior on the bowl and the broad-ended sword which he carries are very similar to some of those in the paintings from Ming-Oi near Qyzyl, now in Berlin; and the birds on the ewer, particularly the crownlike "halos," suggest favorite Saljūḳ motives used even as far west as Konia, in Asia Minor, in the thirteenth century. It is to be noted that the character of the drawing and design on this polychrome ware does not appear on any other of our glazed wares but is peculiar to it. Here is a ceramic type, so far found only in Nīshāpūr, which certainly began to be made in our earliest period, the second half of the eighth century, and continued in use until shortly after the coming of the Sāmānids in the tenth century.

Another polychrome type which comes from the deepest strata of our wells and cellars is a very heavy buff or gray ware always

in the form of squat, almost vertical-sided bowls. It belongs essentially to the first period of building at Sabz Pūshān, and had gone almost entirely out of use by the time of the first rebuilding in the ninth century.



FIG. 21. RED, BLACK, AND WHITE GLAZED BOWL FROM SABZ PŪSHĀN. DIAM.  $5\frac{5}{16}$  IN. NEW YORK



FIG. 22. POLYCHROME BOWL FROM SABZ PŪSHĀN. DIAM.  $4\frac{3}{4}$  IN. TEHERĀN

The designs are drawn in black on slips of the same color as the body and are of extraordinary variety. There are scrolls, half palmettes, and interlacing bands, as on a bowl from Sabz Pūshān (fig. 16), and patterns entirely or mostly made up of straight

lines, or straight lines, chains, checkerboarding, and crosshatching, as on a bowl from near Teppéh Alp Arslân (fig. 15). Sometimes the polychroming fills the bands, and sometimes it is merely in daubs of yellow and green scattered over the drawing.



FIG. 23. BRONZE EWER FROM TEPPEH MADRASEH. H. 14 $\frac{1}{8}$  IN. NEW YORK

These bowls never have any red on them but always black, green, and yellow.

The finest example of this ware (fig. 17) comes from the lowest level of the Village Teppéh. It differs from the rest in that it has a very attractive violet mauve body, like much of the modern pottery of Nishāpūr. Oval spaces of the ground color have been reserved in the black rim and livened up by alternating patches of green and yellow.

The design below this is made of three groups of black palmettes separated by crosshatched circles containing six-petaled rosettes in green and yellow. The center has a five-pointed star surrounded by more half palmettes and enclosing another very graceful half palmette resembling a Kūfic letter. The last is also picked out in yellow and green.

We have had the good fortune to find a very beautiful bowl (fig. 19) of the type derived from the brown, yellow, and green striped glazed wares of the T'ang period in China. It came from the bottom of a well under the floor of the burned-out room in Sabz Pūshān where we got our first pottery in 1935. This room was almost certainly not repaired after the first destruction of the buildings but remained under a dump of debris from the surrounding area. The graffiato design scratched in a white slip consists of forms suggesting four tulips alternating with four campanulas. The space between is left bare save for groups of small strokes. The tulips are filled with beautiful palmettes and the campanulas with S-scrolls enclosing tinier flowerlike palmettes. The bottom of the bowl has only a simple lattice scratched across it. The simplicity and beauty of the design on this bowl recall Hellenistic or Sāsānian ornament at its best, so carefully considered and executed is it. We have found fragments of the ware in profusion in all our excavations and over much of the ruin field of Nishāpūr belonging to the ninth, tenth, and early eleventh centuries; and it has been found as well all over the rest of Irān and in Mesopotamia, Turkestan, and western India. Most of it relies on the colored mottlings for any charm it may have, the graffiato designs being uninteresting diaper patterns or degenerate and meaningless scratchings. But here we have an example, dating from at latest the early ninth century, where the drawing is the thing of beauty.

Now we turn to the type with black decoration on a smooth white ground, of which we have previously shown several examples,<sup>12</sup> a type common to Khurāsān and Samarkand. We now have a whole

<sup>12</sup> BULLETIN, vol. XXXI (1936), pp. 178 f., figs. 4, 6, and vol. XXXII (1937), Oct., Sect. II, figs. 5, 6.



FIG. 24. BLACK AND WHITE BOWL FROM SABZ PŪSHĀN  
DIAM.  $9\frac{15}{16}$  IN. TEHERĀN



FIG. 25. FRAGMENT OF BLACK AND WHITE GLAZED BOWL FROM  
SABZ PŪSHĀN. DIAM.  $11\frac{15}{16}$  IN. NEW YORK

series of these dishes, commencing with one (fig. 21) likewise found under the floor of the burned-out room and therefore late eighth or early ninth century. This is a small, very delicately designed bowl decorated with bands strewn with shapes resembling fallen leaves. The bands and leaves are outlined in red, the crosshatchings are in black. Then there is half of a remarkable circular platter (18½ in. in diameter; fig. 18), with an upturned rim and no foot, from the largest underground chamber—one or two pieces of which were found under the Sāmānīd wall built over this chamber in the

cleverly arranged on the white ground, the bowl is most attractive. A bird drawn with verve occupies the center. On opposite sides near the rim is the word *Allāb* ("God"), written in diminishing letters and ending in a large ornamental flourish, part of which is the final letter. Arabic lends itself readily to fine decorative effect, and the variety the potters achieved on these white bowls is astonishing. There is the rather rigid spare writing used tellingly all round a dish from Sabz Pūshān (fig. 24); the more graceful decorated form used in the words *Al Mulk Allāb* ("the Sovereignty of God") on a



FIG. 26. FRAGMENT OF BLACK AND WHITE GLAZED BOWL FROM THE VILLAGE TEPPEH. DIAM. 978 IN. TEHERĀN

second restoration of Sabz Pūshān. It therefore belongs to the late ninth or early tenth century. This platter is embellished with a circle of intertwined stems, gracefully drawn tendrills, and beautiful fleurettes, the petals of which are separated by a most delicate white line, as are the intersections of the stems. Unfortunately, all our efforts to retrieve the remaining half of this dish were unavailing, but it is easy to see that when intact it must have been truly magnificent. There was a vase with the same type of decoration shown in the Irānian exhibition in Leningrad in 1935<sup>13</sup> which is considered to date from the tenth to eleventh century. Our piece, however, is definitely not later than the early tenth century. With the third example (fig. 20), which comes from a well in the Village Teppeh and may well be of the late ninth or early tenth century, we come closer to the customary ornamentation of this ware. Skillfully designed, bold in its treatment, with the black

fragment from the same room (fig. 25); and lastly the beautiful calligraphy which relies entirely on the form and spacing of the letters for its ornamental effect, as on a fragment from the Village Teppeh (fig. 26). This black and white ware, which began to be used in the ninth century, became so popular in the tenth century that every household in Nīshāpūr must have had a whole dinner service of it. Its only rival seems to have been the mottled and striped T'ang-type ware. The fragments are so numerous that it does not seem possible that all the ware could have been imported from Samarkand, where it was also very fashionable. It must have been made in Nīshāpūr, though the kilns are as yet undiscovered.

We found three beautiful and noteworthy bowls which do not fall into any of our groups, and as far as Nīshāpūr is concerned each is almost unique in its field and may quite well have been purchased from some passing merchant. All are almost certainly of the ninth century. The first (fig. 22),

<sup>13</sup> *Panthéon*, vol. xvii (Berlin, 1936), p. 158.



from a well in Sabz Pūshān, belongs to a type known in Turkestan in the ninth and tenth centuries. A bird with a red body and wings and an olive green head and tail stands out on a white quatrefoil in the center. The spandrel shapes filling in the spaces between the loops of the quatrefoil are olive green. The whole makes a most harmonious composition, well suited to the shape of the bowl. The second (fig. 27), found deep down

centric circles. The motive was no new decorative invention; it was employed in practically the same form in Sāsānīan times. Whether it originated in the West or not, it had long been common not only there but in Īrān and throughout Chinese Turkestan. Sir Aurel Stein discovered the same design in other colors on a piece of silk, along with his great find of manuscripts, in the cave at Tun-Huang<sup>14</sup>; and there were several frag-



FIG. 27. GRAFFIATO WARE BOWL FROM THE VILLAGE  
TEPPEH. DIAM. 8 IN. NEW YORK

in the Village Teppeh, is a very delicate piece of the potter's art and of a lovely cream and umber color. The design is executed entirely in the graffiato technique. The cut and scratched surfaces are filled with the raw umber, and the raised surfaces appear yellowish cream under the glaze. The main line of the decoration is a deep wave of eight loops, four of which are filled with lobed palmettes, suggesting oak leaves, and scrolls. The others are blank save for the word *Allāh* written in the middle. Our third piece comes also from one of the deep pits in the Village Teppeh. It is a large shiny white bowl decorated in black and red (fig. 28). The design is simple and chaste, consisting of hearts, composed of adjoining purplish black spots and a carnelian red tip not quite touching, arranged neatly in con-

ments of a similar bowl from Afrāsiyāb in the Stoliarov collection at Samarkand.

We have thus made a most interesting and varied collection of glazed eastern Īrānīan pottery dating from the late eighth to the end of the tenth century, the only collection of its kind in America. If we seem to have assigned very few pieces to the tenth century, it is because the inhabitants of the end of that century, as we said above, seem to have voluntarily abandoned the houses of Sabz Pūshān, where we are surest of our dating, taking their goods with them. It is remarkable that of the late T'ang-type ware and the black and white ware, though there are countless fragments, we have obtained few even approximately complete dishes.

<sup>14</sup> Stein, *Serindia* (Oxford, 1921), vol. IV, pl. CXI, ch. 00178.

The five kilns which we discovered near Teppeh Alp Arslān unfortunately did not produce any of these early wares but were used in making the fine, gritty, fritlike blue and white wares usually decorated with transparencies of a rather crude type and assignable here to the eleventh century. Our search for the earlier kilns must go on. We have fragments of many other types and are hoping, with a shift to new fields of endeavor, to get some complete examples of them in the coming season.

After finishing the excavations at Sabz Pūshān, we made a short test dig in the big

disturb. On the floor by the doorway was found a very fine engraved bronze ewer (fig. 23) 14 $\frac{1}{8}$  in. high. Its long slender neck is encircled by a band of Kūfic lettering and further ornamented by eight vertical stripes of guilloche pattern. On a foliated scroll around the shoulder is cut an inscription in Naskhī lettering. Both inscriptions consist of words such as "fortune," "prosperity," "kindness," "felicity," and "security" in Arabic—the usual good wishes for the owner of the ewer. The body of the jug is decorated with two hunting scenes. In one a personage wearing a crown and carrying a



FIG. 28. RED, BLACK, AND WHITE GLAZED BOWL FROM THE VILLAGE TEPPEH. DIAM. 10 $\frac{3}{4}$  IN. TEHERĀN

mound, known locally as Teppeh Madraseh, east of the garden containing the monument to Omar Khayyām. This mound has always attracted our attention because of its size and height and the traces of well-built walls to be seen here and there in it. Its name suggests that it covers the remains of one of the religious colleges for which Nīshāpūr was famous in the Middle Ages, before the Mongol invasion in the thirteenth century reduced the city from a populous center of learning to something like the provincial town of twenty thousand inhabitants it is today. In a few days our workmen uncovered three unusually thick walls forming the three sides of a recessed entrance way about eight meters across. The walls are of yellow brick laid in mortar and much the best constructed we have yet found. In the center of the wall to the west was a bricked-up doorway which we did not

long weapon in his left hand is running after a greyhound, the lithe saluki of the region, which is pursuing an enormous hare. In the other scene a personage whose head is surrounded by a circular nimbus like those in our painting fragments is defending himself with a long sword against a lion which has sprung at him. Like the Naskhī inscriptions, these scenes are engraved against a background of foliated scrolls of a type characteristic of much of the Irānian work of the eleventh century. The body of the ewer is further enriched by a band of palmettes in ogival scrolls beneath the hunting scene; by two braided bands, one above the hunt and one near the bottom of the ewer; and by a guilloche around the base of the handle. Even the bottom of this piece is engraved. Within a circle is a bird, perhaps a dove, very directly and simply drawn. The ewer is very thin and delicately wrought,

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but the beaded handle and its surmounting pomegranate are so solid and heavy as almost to overbalance the vessel when empty. The Museum already possesses a smaller jug,<sup>15</sup> of the same form but with a quite different and far simpler decoration, which has been assigned to the eighth or ninth century on the evidence of the style of its ornament. Our recent find cannot be so early; and until we have done more work on

<sup>15</sup> Acc. no. 32.66.

the mound from which it came it must be attributed to the eleventh century. There is promise here of unearthing carved and painted plaster architectural ornament, from small fragments picked out of the digging; and with these and the beautiful ewer to encourage us we intend to make the Teppeh Madraseh the scene of one of our major digs in the coming season.

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